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**“Festival Jubilate”, Op. 17 by Amy Cheney Beach (1867–1944):  
A performing edition**

**Brittain, Randy Charles, D.M.A.**

**The University of North Carolina at Greensboro, 1994**

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*FESTIVAL JUBILATE*, OP. 17 BY AMY CHENEY BEACH (1867-1944):

A PERFORMING EDITION

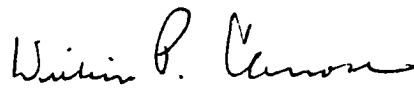
by

Randy Charles Brittain

A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
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Doctor of Musical Arts

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Approved by

A handwritten signature in dark ink, appearing to read "William P. Cannon", written over a horizontal line.

Dissertation Advisor

BRITTAIN, RANDY CHARLES, D.M.A. *Festival Jubilate*, op. 17 by Amy Cheney Beach (1867-1944): A Performing Edition. (1994) Directed by William P. Carroll. 163pp.

Amy Cheney Beach (1867-1944) was the first outstanding American woman composer in choral music. She was a prolific composer of choral music throughout her long career, composing both large-scale and small-scale choral works. Following the critical success of the premiere performance of her *Mass in E-flat*, op. 5 by the Handel and Haydn Society of Boston on 7 February 1892, the Board of Lady Managers of the Chicago Columbian World's Exposition of 1893 commissioned Beach to write an extended choral-orchestral work for the dedication ceremonies of the Woman's Building on 18 October 1892. Beach composed *Festival Jubilate*, op. 17 for the occasion, and this work holds the distinction of being the first commissioned choral-orchestral work by an American woman in the United States. Exposition politics between the Board of Lady Managers and the Bureau of Music delayed the premiere performance of the work until the official opening of the Woman's Building on 1 May 1893.

Since the 1970s, with the advent of a second feminist movement, there has been a rebirth of interest in American women composers of the late nineteenth and early twentieth centuries, and in Beach's music in particular. This interest has brought about the rediscovery and reprinting of many of Beach's compositions, including her chamber works, art songs, and piano music. The choral works have largely not been a part of this rediscovery and reprinting. Modern performances of these choral works will take place only with the accessibility of new or reprint editions.

The purpose of this study was to produce a new edition of the piano-vocal score of

*Festival Jubilate* in order to make the work more accessible to modern choral musicians for study and performance. Following an introductory chapter, pertinent information considered essential for mounting an informed performance of *Festival Jubilate* was presented in Chapters II, III, and IV. This included a discussion of Beach's place within United States music history, the historical background of the commissioning of *Festival Jubilate*, and a structural analysis of the work. Discussion of performance considerations, if any, concluded each section of the narrative of the structural analysis in Chapter IV. The new piano-vocal edition of *Festival Jubilate* was presented in Chapter V, and was preceded by a listing of the sources consulted in making the new edition, as well as a listing of corrections to the score. The piano-vocal score was produced with the *Finale* 2.2 music software on an IBM compatible personal computer.

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## APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Advisor William P. Cannon

Committee Members Richard Cox  
Robert H. Eitel  
Hilary J. Apfelstadt

November 7, 1994  
Date of Acceptance by Committee

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Date of Final Oral Examination

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## CHAPTER I

### INTRODUCTION

Amy Cheney Beach (1867-1944) was the dean of American women composers. A brilliant piano virtuoso as well as a prolific composer, she composed works in large and small forms, and was the first American woman composer to have her works performed by the leading orchestras, chamber groups, choral groups, and singers of the day. At the time of her death in 1944, only three of her one hundred and fifty opus numbers remained unpublished, a remarkable record for any American composer.<sup>1</sup> In the process of composing these works, Beach was a constant source of encouragement to other women composers of her day.

Beach was also the first outstanding American woman composer in choral music.<sup>2</sup> She was a prolific composer of choral music throughout her long career, composing both large-scale and small-scale choral works. A substantial number of Beach's choral works were written for specific occasions and performers. Following the critical success of the premiere performance of her *Mass in E-flat*, op. 5 by the Handel and Haydn Society of Boston on 7 February 1892, the Board of Lady Managers of the Chicago Columbian

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<sup>1</sup>Diane Peacock Jezic, *Women Composers: The Lost Tradition*, with a Foreword by Elizabeth Wood (New York: The Feminist Press at The City University of New York, 1988), 149.

<sup>2</sup>Carol Longworth, "Women Composers of Choral Music," *American Choral Review* (July 1984): 19.

World's Exposition of 1893 commissioned Beach to write an extended choral-orchestral work for the dedication ceremonies of the Woman's Building on 18 October 1892. Beach composed *Festival Jubilate*, op. 17 for the occasion, and this work holds the distinction of being the first commissioned choral-orchestral work by an American woman in the United States.<sup>3</sup> Exposition politics between the Board of Lady Managers and the Bureau of Music delayed the premiere performance of the work until the official opening of the Woman's Building on 1 May 1893.

By the time of her death in 1944 the popularity of most of Beach's compositions had declined.<sup>4</sup> The late nineteenth-century style in which she composed was regarded with little respect and considered *passé*.<sup>5</sup> The fact that many of her compositions were out of print even before her death in 1944 resulted in a general neglect of her works. Since the 1970s, with the advent of a second feminist movement, there has been a rebirth of interest in American women composers of the late nineteenth and early twentieth centuries, and in Beach's music in particular.

Five dissertations and one thesis have been written to date concerning various aspects of Amy Beach's composition. These are "Mrs. H. H. A. Beach: Her Life and

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<sup>3</sup>Myrna Garvey Eden, *Energy and Individuality in the Art of Anna Huntington, Sculptor and Amy Beach, Composer*, Composers of North America, No. 2 (Metuchen, N.J.: The Scarecrow Press, Inc., 1987), 89.

<sup>4</sup>David Ewen, "Mrs. H. H. A. Beach," *American Composers: A Biographical Dictionary* (New York: Putnam, 1982): 45.

<sup>5</sup>Burnet Corwin Tuthill, "Mrs. H. H. A. Beach," *Musical Quarterly* 26 (July 1940): 301.

Music," by E. Lindsey Merrill,<sup>6</sup> "Anna Hyatt Huntington, Sculptor, and Mrs. H. H. A. Beach Composer," by Myrna Garvey Eden,<sup>7</sup> "The Chamber Works of Mrs. H. H. A. Beach (1867-1944)," by Felicia Ann Piscitelli,<sup>8</sup> "The Solo Piano Works of Mrs. H. H. A. Beach," by Marmaduke Sidney Miles,<sup>9</sup> "A Guide for the Study of Selected Solo Vocal Works of Mrs. H. H. A. Beach," by Patricia Jeannes Bracken,<sup>10</sup> and "The Songs of Mrs. H. H. A. Beach," by Mary Katherine Kelton.<sup>11</sup> These studies have helped bring about the rediscovery and reprinting of many of Beach's compositions, including her chamber works, art songs, and piano music.

The choral works have not been a part of this rediscovery and reprinting. No dissertation has been written specifically on Beach's choral works. Most of the choral works exist now only on microfilm and are not easily accessible to the modern choral musician. Modern performances of these choral works will take place only with the

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<sup>6</sup>E. Lindsey Merrill, "Mrs. H. H. A. Beach: Her Life and Music" (Ph.D. diss., Eastman School of Music of the University of Rochester, 1963).

<sup>7</sup>Myrna Garvey Eden, "Anna Hyatt Huntington, Sculptor and Mrs. H. H. A. Beach, Composer: A Comparative Study of Two Women Representatives of the American Cultivated Tradition in the Arts" (Ph.D. diss., Syracuse University, 1977).

<sup>8</sup>Felicia Ann Piscitelli, "The Chamber Works of Mrs. H. H. A. Beach (1867-1944)" (M.M. thesis, The University of New Mexico, 1983).

<sup>9</sup>Marmaduke Sidney Miles, "The Solo Piano Works of Mrs. H. H. A. Beach" (D.M.A. diss., The Peabody Conservatory of John Hopkins University, 1985).

<sup>10</sup>Patricia Jeanes Bracken, "A Guide for the Study of Selected Solo Vocal Works of Mrs. H. H. A. Beach" (D.M.A. diss., The Southern Baptist Theological Seminary, 1992).

<sup>11</sup>Mary Katherine Kelton, "The Songs of Mrs. H. H. A. Beach" (D.M.A. diss., University of Texas at Austin, 1992).

accessibility of new or reprint editions. As of this writing, only two of Beach's extended choral-orchestral works have been reprinted, *The Sea-Fairies*, op. 59 (1904),<sup>12</sup> and *The Chambered Nautilus*, op. 66 (1907).<sup>13</sup> *Festival Jubilate* is a large-scale choral work which has been sorely neglected since its successful premiere at the World's Columbian Exposition of Chicago in 1893. The historical importance of the work, as well as its technical and musical merits, make it worthy of performance today.

The purpose of this study is to produce a new edition of the piano-vocal score of *Festival Jubilate* in order to make the work more accessible to modern choral musicians for study and performance. Detailed biographical information on the life of Beach will not be included in this study, and the reader is directed to the numerous and highly informative articles by Adrienne Fried Block. Pertinent information considered essential for mounting an informed performance of *Festival Jubilate* is presented in Chapters II, III, and IV. This includes discussion of Beach's place within United States music history, the historical background of the commissioning of *Festival Jubilate*, and a structural analysis of the work. Discussion of performance considerations, if any, concludes each section of the narrative of the structural analysis in Chapter IV. The new piano-vocal edition of *Festival*

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<sup>12</sup>Mrs. H. H. A. Beach, *The Sea-Fairies*, op. 59, Piano-Vocal Score (Boston: A. P. Schmidt, 1904; reprint, Huntsville, Tex.: Recital Publications, 1992). Although Beach scored the cantata for women's chorus and orchestra, only the piano-vocal score was published by A. P. Schmidt in 1904.

<sup>13</sup>Amy Marcy Cheney Beach, *The Chambered Nautilus*, op.66 with an Introduction by Adrienne Fried Block, Piano-Vocal Score (Bryn Mawr, Pa.: Hildegard Publishing Company, 1994). Although Beach scored the cantata for women's chorus and orchestra, only the piano-vocal score was published by A. P. Schmidt in 1907.



*Jubilate* is presented in Chapter V, and is preceded by a listing of the sources consulted in making the new edition, as well as a listing of corrections to the score.

## CHAPTER II

### HISTORICAL PERSPECTIVE

#### The Second New England School

During the last two decades of the nineteenth century, a group of composers working in the Boston and New England areas established themselves as the first American composers to earn national and international musical reputations. These composers were John Knowles Paine (1839-1906), Arthur Foote (1853-1937), George W. Chadwick (1854-1931), Edward MacDowell (1860-1908), Horatio Parker (1863-1919), and Amy Cheney Beach, and they have been designated the Second New England School of composers.<sup>14</sup> Ample evidence exists, both professional and personal, for viewing these composers as forming an important group. When Louis C. Elson wrote *The History of American Music* in 1904, he named them all as the most significant American composers of his time, and he identified Beach as the greatest musical prodigy of America and the most gifted of the group.<sup>15</sup> Beach considered Paine her "very dear friend," and Chadwick

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<sup>14</sup>Adrienne Fried Block, "Introduction" in *Amy Beach: Quintet in F-sharp Minor for Piano and Strings, op. 67* (New York: Da Capo Press, 1979), v. Other designations for this group of composers include the New England School, the New England Group, and the Boston Classicists.

<sup>15</sup>Louis Charles Elson, *The History of American Music* (New York: Macmillan, 1904; reprint, New York: Burt Franklin, 1971), 298.

considered her "one of the boys."<sup>16</sup> Beach and MacDowell knew one another well, and she maintained a correspondence with Foote, particularly during the last years of his life.<sup>17</sup>

Amy Beach was not the only American woman composer in the late nineteenth and early twentieth centuries. Other leading women composers of her generation included Clara Kathleen Rogers (1844-1931), Helen Hopekirk (1856-1945), and Margaret Ruthven Lang (1867-1971), and all three are considered female members of the Second New England School of composers.<sup>18</sup> It was Beach, however, who was the symbol of feminine achievement in music during her lifetime and the leading female composer of the Second New England School.<sup>19</sup>

### **Women's Role in Music in the Late Nineteenth Century**

Beach came to prominence as a composer on the American musical scene in the 1890s and was a pioneer in effecting radical changes pertaining to the role of women in music. In the late nineteenth century women encountered many difficulties whenever they sought to enter any profession, including musical composition. Music aficionados regarded only the small musical forms of the parlor, such as piano works and songs, as

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<sup>16</sup>Eden, *Energy and Individuality*, 59.

<sup>17</sup>Ibid., 60.

<sup>18</sup>Judith Tick, "Women in Music," in *The New Grove Dictionary of American Music*, edited by H. Wiley Hitchcock and Stanley Sadie (London: Macmillan Press Limited, 1986), 4: 551.

<sup>19</sup>Block, "Introduction," v.

appropriate for women.<sup>20</sup> The more complex musical forms, or larger forms of symphony, concerto, chamber music, mass, and cantata were deemed the domain of the male composer. Beach emerged as a composer of large-scale compositions during the first feminist movement, just as the role of women in music became a heated feminist issue. Tick writes, "The emergence of the woman composer in the 1890s is directly related to the effectiveness of the women's rights movement in redefining women's place."<sup>21</sup> In the decade of the 1890s the woman composer established herself within the profession as a composer of large-scale works and Amy Beach led the way. Beach would reflect later in her life, ". . . I love to work in the large forms; they are just as easy if not easier for me than the small ones."<sup>22</sup>

#### Beach's Training as a Pianist

Women's accepted role in music in the late nineteenth century was a primary reason why Amy Cheney had to be largely self-taught in composition, but was afforded the best training Boston had to offer as a concert pianist. A tradition already existed during the nineteenth century for women to succeed as virtuoso pianists, led by Clara Schumann (1819-1896), Annette Essipoff (1851-1914), Julie Rivé-King (1854-1937), and

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<sup>20</sup>A. H. Levy, "Double-Bars and Double Standards: Women Composers in America, 1880-1920," *International Journal of Women's Studies* 6/2 (March/April 1983): 162.

<sup>21</sup>Judith Tick, "Women as Professional Musicians in the United States, 1870-1900," *Yearbook for Inter-American Musical Research* 9 (1973): 106.

<sup>22</sup>Harriette Brower, "A Personal Interview with Mrs. H. H. A. Beach," *Musical Observer* 12/5 (May 1915): 273.

Teresa Carreño (1853-1917).<sup>23</sup> In Boston, Amy Cheney studied piano with leading German-born musicians such as Johann Ernst Perabo (1845-1920) from 1876-1882, and later with Carl Baermann (1839-1913), a pupil of Franz Liszt and former professor at the Munich Conservatory.<sup>24</sup>

### Beach's Training as a Composer

As previously stated, composition was considered unsuitable for women, except for those small parlor forms which could enhance the performing technique; therefore women were not accepted as composition students. Beach's only formal training in harmony occurred during the winter of 1881-1882, when at the age of fourteen, she studied with Professor Junius W. Hill (1840-1916) of Wellesley College, an American who had studied in Germany.<sup>25</sup> At the age of fifteen she sought advice about compositional study from the conductor of the Boston Symphony, Wilhelm Gericke (1845-1925), who recommended that she teach herself.<sup>26</sup> He advised her to make a systematic practice of analytically studying all the best works performed by the Boston Symphony Orchestra before, during, and after their performances.<sup>27</sup> Beach later recalled:

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<sup>23</sup>Adrienne Fried Block, "Why Amy Beach Succeeded as a Composer: The Early Years," *Current Musicology* 36 (1983): 43.

<sup>24</sup>Ibid., 57.

<sup>25</sup>Eden, *Energy and Individuality*, 39.

<sup>26</sup>Adrienne Fried Block, "Women in American Music, 1800-1918," assisted by Nancy Stewart, in *Women & Music: A History*, edited by Karin Pendle (Bloomington, Ind.: Indiana University Press, 1991), 167.

<sup>27</sup>Block, "Why Amy Beach Succeeded," 43.

I have never gone to a concert hall simply and solely for enjoyment or pastime; I have always tried to study the works, in their structure as well as their interpretation, and to bring home with me something I did not know before. In listening to symphonies, I acquainted myself thoroughly with the individual tone and color possibilities of each instrument; with the effect of these different colors on the various themes. When I got back home, then, I would sit down and write out the themes I could remember, with their proper instrumentation. Then I compared my work with the score.<sup>28</sup>

During this period she also translated the treatises of François Gevaert (1828-1908) and Hector Berlioz (1803-1869) to aid her self-study of orchestration. Beach recalled:

Treatises on orchestration published in English were so meager and unsatisfying that I finally translated the works of Berlioz and Gevaert from the French, and found them mines of the most valuable information.<sup>29</sup>

Beach also recalled making a systematic study of fugue and counterpoint:

In studying Bach I memorized a large number of the fugues from the Well-Tempered Clavichord, not for the mere sake of committing them, but because I had made such a careful study of them. I wrote many of them out in score, in order to find exactly how they were constructed, and how the voices were led. I could write out the parts from memory, so thoroughly did I know them.<sup>30</sup>

Amy Cheney's marriage to prominent Boston physician Dr. Henry Harris Aubrey Beach (1843-1910) on 2 December 1885 did not alter the course of her compositional study. Beach stated, "... when Dr. Beach and I were married, he felt that my future lay in composition, and very often he and I would discuss works as I was preparing them."<sup>31</sup>

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<sup>28</sup>Benjamin Brooks, "The How of Creative Composition: A Conference With Mrs. H. H. A. Beach," *Etude* 61 (March 1943): 208.

<sup>29</sup>Eden, *Energy and Individuality*, 40.

<sup>30</sup>Brower, 274.

<sup>31</sup>Eden, *Energy and Individuality*, 44.

He encouraged his wife to concentrate on composition rather than public performance, but he recommended that she continue her theoretical studies alone. Beach remembered:

My husband refused to allow me to study formally--which, in my earlier days, I sometimes wanted to do--in the belief that set instruction might rob my work of some of its freedom and originality. But that doesn't mean that I did not work! I taught myself--and learned through my own efforts.<sup>32</sup>

Composition was considered a part of the male musical domain, therefore none of the male composers of the Second New England School, including Paine, Foote, Chadwick, MacDowell, or Parker, were self-taught. Even the female members Clara Kathleen Rogers, Helen Hopekirk, and Margaret Ruthven Lang, were not self-taught. All of these composers, male and female, not only received training in composition, but studied in Europe, with the exception of Foote.<sup>33</sup> Block suspects, "Had Beach been the daughter of a professional rather than a fine amateur musician [her mother], it is likely that she too would have studied composition with a recognized teacher."<sup>34</sup> Beach was not only self-taught, she was the first American to gain international recognition as a composer without studying abroad.<sup>35</sup>

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<sup>32</sup>Brooks, 208.

<sup>33</sup>Block, "Why Beach Succeeded," 43.

<sup>34</sup>Ibid.

<sup>35</sup>Walter S. Jenkins, "Amy Marcy Cheney Beach," *Dictionary of American Biography, Supplement III, 1941-45*, edited by Edward T. James (New York: Scribner, 1973), 42.

### Beach's Compositional Style

Beach's compositions are in a late German Romantic style, which was characteristic of the compositional style of the composers of the Second New England School. Her style changed very little over the more than fifty years of her musical career. It is a compositional style that is classical in its formal structure, and romantic in its melodic and harmonic content, hence the name "Boston Classicists," which is often given to the Second New England School of composers. This late-Romantic style of music is marked by "lyricism, intensity, rich textures, chromaticism, and a restlessness stemming from frequent modulation."<sup>36</sup> In its harmonic structure Beach's music is filled with altered chords, flattened sixths in major, modal mixture, augmented sixth-chords, Neapolitan sixth-chords, and enharmonic modulations.<sup>37</sup> Her melodies are broad and flowing and "surcharged with sentiment."<sup>38</sup> Romanticism is also apparent in her choice of song texts, her use of folk material, and her use of bird calls which she collected in her own transcriptions.<sup>39</sup>

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<sup>36</sup>Adrienne Fried Block, "Amy Marcy (Cheney) Beach [Mrs. H. H. A. Beach]," in *The New Grove Dictionary of American Music*, edited by H. Wiley Hitchcock and Stanley Sadie (London: Macmillan Press Limited, 1986), 1: 164-165.

<sup>37</sup>Burnet Corwin Tuthill, "Mrs H. H. A. Beach," *Musical Quarterly* 26 (July 1940): 301.

<sup>38</sup>Ibid.

<sup>39</sup>Block, "Introduction," viii.



Eden argues that Beach's entire *oeuvre* exemplifies the dominant artistic current of the years 1865-1920, a period referred to as the "cultivated tradition," and that her music should be evaluated in this light. Eden writes about the cultivated tradition:

This tradition, originating largely in Boston during the mid-nineteenth century and emanating to the major cities of northeastern United States, flourished among the Anglo-Saxon, Protestant, middle and upper classes of American society. It involved among other notions, a strong belief that art should be an expression of the highest idealism, and that it should function to uplift the spirit from mundane to high-minded considerations.<sup>40</sup>

Beach never altered her romantic style of writing, which had fallen out of vogue even before her death in 1944. According to Block, "Unquestionably her style was a factor in the neglect of her works until very recently; in this period of renewed interest in and appreciation for Romantic music, her works need to be reevaluated."<sup>41</sup>

### Beach's Choral Music

Beach was strongly attracted to choral music early in her life, beginning in 1881-1882, when she was an avid supporter and devotee of the many choral societies in Boston.<sup>42</sup> This interest, combined with her strong religious faith, led her to compose a large volume of sacred and secular choral music. Her significant choral *oeuvre* included all forms typical of indigenous American composers of the late nineteenth and early twentieth centuries working in and around the New England area. These choral forms included choral-orchestral works of oratorio or mass proportions, cantatas for men's

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<sup>40</sup>Eden, *Energy and Individuality*, 1.

<sup>41</sup>Adrienne Fried Block, "Introduction," viii.

<sup>42</sup>Elson, 297.

chorus, women's chorus or mixed chorus with orchestral accompaniment, cantatas for men's chorus, women's chorus or mixed chorus with piano accompaniment, Latin motets written specifically for university functions and/or liturgical use, sacred anthems for liturgical use, original part-songs on secular texts, and choral arrangements of successful art songs.<sup>43</sup>

### Secular and Commissioned Choral Works

Beach's secular choral works were well received during her lifetime.<sup>44</sup> With the advent of the women's movement in the late nineteenth century, women's choirs were organized across the United States, resulting in a demand for well-written choral music for women's voices. Between the years 1891 and 1937, Beach responded to this demand and composed numerous works specifically for combinations of women's voices.<sup>45</sup> One of her most popular secular choral works for women was the cantata *The Chambered Nautilus* op. 66.<sup>46</sup> Beach also composed choral music for male chorus, including the sturdy part-songs *Sea Fever* op. 126 and *When the Last Sea is Sailed* op. 127, a *Te Deum in F* op. 84,

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<sup>43</sup>See Appendix A for a chronological listing of Beach's published choral works. See also Adrienne Fried Block, "Amy Marcy (Cheney) Beach," in *The New Grove Dictionary of American Music*, edited by H. Wiley Hitchcock and Stanley Sadie (London: Macmillan Press Limited, 1986): 1: 167-168. An annotated listing of most of Beach's choral works can be found in Adrienne Fried Block and Carol Neuls-Bates, eds., *Women in American Music: A Bibliography of Music and Literature*, (Westport: Conn.: Greenwood Press, Inc., 1979), 82-84.

<sup>44</sup>Nicholas E. Tawa, *The Coming of Age of American Art Music: New England's Classical Romanticists* (Westport, Conn.: Greenwood Press, 1991), 181.

<sup>45</sup>Kelton, 55.

<sup>46</sup>Block, "Amy Marcy (Cheney) Beach," 166.

and an extended choral-orchestral work, *The Minstrel and the King* op. 16, which was dedicated to the eminent orchestral conductor Theodore Thomas. Among her commissioned choral works were *Festival Jubilate* op. 17, written for the dedication of the Women's Building of the Chicago World's Columbian Exposition of 1893, the *Song of Welcome* op. 42, for the Trans-Mississippi Exposition in Omaha (1898), and the *Panama Hymn* op. 74, for the International Exposition, San Francisco (1915).<sup>47</sup>

### Sacred Choral Works

The fact that Beach was a devout Episcopalian accounts for her large volume of sacred choral music. Her sacred choral works were extremely popular in the New England area during her lifetime, and many of them have remained in the church repertory.<sup>48</sup> Some of her important sacred choral works include the *Mass in E-flat*, the three-movement motet *Help Us, Oh God* op. 50, the *Service in A* op. 63, a communion service, and the cantatas *The Canticle of the Sun* and *Christ in the Universe*.<sup>49</sup> She composed sacred choral music throughout her career, but a substantial number of works were written during the 1920s and 1930s. During this period Beach was an active member of Saint Bartholomew's Episcopal Church, New York City, which at the time was the largest Episcopal parish in North America.<sup>50</sup> Beach commented late in her career:

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<sup>47</sup>Ibid., 164.

<sup>48</sup>Ibid., 166.

<sup>49</sup>Christine Ammer, *Unsung: A History of Women in American Music*, (Westport, Conn.: Greenwood Press, 1980), 84.

<sup>50</sup>Kelton, 61.

After having previously tried nearly every form of composition I find myself in these later years turning more steadily toward so-called "sacred" music, either in solo, anthem or cantata form. It has not been a deliberate choice, but what has seemed a natural growth and a path which has brought me great happiness.<sup>51</sup>

### General Style Characteristics of Choral Works

Beach's choral music is marked by intelligent text declamation and inventive melodies. Her melodies are lyrical and lie well for the voice.<sup>52</sup> Merrill writes that in comparison to her instrumental works, Beach's choral works tend toward simplicity, while her instrumental works tend to be more complex.<sup>53</sup> Many of her choral works contain extended sections of unison singing for the voices, a trait that was sometimes criticized by contemporary writers. Merrill concludes, "No matter how much chromaticism was used in the accompaniment, the voice parts remained relatively simple and straightforward."<sup>54</sup> About Beach's use of the piano in her choral works Block writes, "Her accompaniments, often elaborate, nevertheless support the voices as well as set the mood."<sup>55</sup> Her writing for orchestra in the extended choral-orchestral works is idiomatic and conservative, and she generally calls for a standard nineteenth-century complement of double woodwinds, brass, timpani, and strings.

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<sup>51</sup>Mrs. H. H. A. Beach, "The Mission of the Present-day Composer," *The Triangle of Mu Phi Epsilon* 36/2 (February 1942): 71.

<sup>52</sup>Merrill, 18.

<sup>53</sup>Ibid., 17.

<sup>54</sup>Ibid., 41.

<sup>55</sup>Block, "Introduction," viii.

Many of Beach's secular part-songs are in a strophic or modified-strophic form. Her extended choral-orchestral works, however are often conceived in a large ternary form, with thematic or motivic material used as a unifying factor.<sup>56</sup> Block writes, "An economical composer, Beach carefully worked out the implications of her thematic and motivic material, using this developmental process to unify large-scale as well as small works."<sup>57</sup> Merrill writes that Beach was fond of the ternary form, "for symmetry was important to her."<sup>58</sup> One final characteristic concerning her larger multi-sectional choral and instrumental works is observed by Merrill who states that, "At the beginning of a new section or movement in which there is a change of key she never starts off immediately in this new key but has a few bars of modulatory passage work, and then the true movement or section begins."<sup>59</sup>

### Extended Choral-Orchestral Works

Amy Beach established her reputation in the 1890s as a composer of large-scale musical works in the genre of choral music with her *Mass in E-flat* (1890) and *Festival Jubilate* (1892), and she continued throughout her career to assert herself as a composer of extended choral-orchestral works. Table 1 reveals the chronology of the extended choral-orchestral works by Beach.

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<sup>56</sup>See *Festival Jubilate*, *The Chambered Nautilus*, and *The Canticle of the Sun*.

<sup>57</sup>Block, "Introduction," viii.

<sup>58</sup>Merrill, 281.

<sup>59</sup>*Ibid.*, 18.

Table 1 List of Extended Choral-Orchestral Compositions by Beach

TITLE	OPUS	PUBLISHED	VOICING
Mass in E-flat	5	1890 A. P. Schmidt <sup>60</sup>	SATB solo, SATB choir
Festival Jubilate	17	1892 A. P. Schmidt	SSAATTB choir
The Minstrel and the King (Rudolph von Hapsburg)	16	1894 A. P. Schmidt	TB solo, TTBB choir
The Rose of Avontown	30	1896 A. P. Schmidt	SA solo, SSAA choir
Sylvania A Wedding Cantata	46	1901 A. P. Schmidt	SSATB solo, SSAATTB choir
The Sea-Fairies	59	1904 A. P. Schmidt	SA solo, SSAA choir
The Chambered Nautilus	66	1907 A. P. Schmidt	SA solo, SSAA choir
The Canticle of the Sun	123	1928 A. P. Schmidt	SSTB solo, SATB choir
Christ in the Universe	132	1931 H. W. Gray	AT solo, SATB choir

### Cantata Form

The eight extended choral-orchestral works following the *Mass* and beginning with *Festival Jubilate* fall under the genre of cantata, though Beach did not label them all cantata.<sup>61</sup> *Sylvania A Wedding Cantata*, *The Sea-Fairies*, and *The Chambered Nautilus* bear the designation *cantata* by the composer on the manuscript full-score. *The Canticle of the Sun* and *Christ in the Universe* do not bear this designation, but were referred to by contemporary critics as sacred cantatas. *The Minstrel and the King* and *The Rose of Avontown* bear the designation *ballad* on the manuscript full-score, which is an obvious

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<sup>60</sup>Both the published piano-vocal scores and the manuscript full-scores have been examined for this study. The manuscript full-scores, with the exception of *Christ in the Universe*, are housed in the Spaulding Library of the New England Conservatory. The manuscript full-score of *Christ in the Universe* could not be located for examination.

<sup>61</sup>The term "cantata" was loosely defined during this time, as it was in other epochs of music history, and it was used to denote choral works of small dimensions and durations with piano accompaniment, as well as larger works of oratorio-like scope with orchestral accompaniment. A work could also be in several movements, or one large, continuous movement with clearly defined sections.

reference to the textual form, not the musical form. *Festival Jubilate* bears no genre designation by the composer in the manuscript full-score, but it was referred to as a cantata by her contemporaries,<sup>62</sup> and it is linked to the other seven cantatas in style and scope.

### *Festival Jubilate* Within the Cantata Genre

The eight choral-orchestral works beginning with *Festival Jubilate* bear different designations, but they share many significant traits in common, and there is ample reason to view them as forming a group of the same genre-type. Performance durations for the eight works range from approximately fifteen to thirty minutes in length. Each of the works is composed in one continuous movement with clearly defined sections, with the exception of the five movement *Sylvania A Wedding Cantata*. Many of the single movement cantatas, including *Festival Jubilate*, have the same formal design. Generally in these one movement cantatas, thematic or motivic material is presented at the beginning in the tonic key, there is a movement away from the tonic with contrasting thematic material, and a return to the tonic key with a final restatement of the primary theme or motive, resulting in a large ternary form. As was stated earlier, Beach often used this thematic and tonal process to unify large-scale musical works.

All eight works are scored for a typical conservative-romantic orchestra of woodwinds, brass, timpani, strings, and occasionally piano and/or organ. The works also contain contrasting sections of recitative and arioso for soloists, with the exception of

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<sup>62</sup>See Chapter II and the comments about the work by members of the Bureau of Music.

*Festival Jubilate*. The fact that *Festival Jubilate* does not contain contrasting passages for vocal soloists does not weaken its position with the other seven cantatas. A probable reason for any lack of vocal solo material in *Festival Jubilate* is the fact that it was a festival piece written for the grand occasion of a world's exposition, and the composer would have known that any vocal solo material contained in the work would not be audible to the listeners in a huge exposition building.

The similarities between these eight choral-orchestral works far outweigh the differences, and they all must be viewed as falling under the genre of cantata.<sup>63</sup>

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<sup>63</sup>Beach also composed *Peter Pan*, op. 101, a secular cantata for SSA choir and piano accompaniment which shares the same characteristics as the choral-orchestral cantatas. It was published in 1923 by Theodore Presser and dedicated to the Cincinnati Women's Club Chorus. See Block, *Women in American Music*, 83.



### CHAPTER III

#### HISTORICAL BACKGROUND OF *FESTIVAL JUBILATE*

#### Beach's Early Compositions

Amy Cheney began to compose almost as early as infancy. She was an exceptionally gifted child with absolute pitch and an accurate memory. Elson reports that at age one Amy had unmistakably memorized forty separate tunes which she always accurately sang.<sup>64</sup> At age two she improvised alto lines against her mother's soprano, and at age four she was playing at the piano hymn-tunes which she had heard in church correctly in four-part harmony and in the same key in which they were written.<sup>65</sup> Also at age four Amy mentally composed her first piano pieces which she named *Golden Robin Waltz*, *Mama's Waltz*, and *Snowflake Waltz*.<sup>66</sup> Her first published work was the song *The Rainy Day*, to a text by Longfellow, published by The Oliver Ditson Company in 1883. The song had been composed when Amy was fourteen years old and appeared under her maiden name Amy Marcy Cheney.<sup>67</sup>

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<sup>64</sup>Elson, 294.

<sup>65</sup>Ibid., 296.

<sup>66</sup>Ibid.

<sup>67</sup>Block, "Why Amy Beach Succeeded," 44.

The year of Amy Cheney's marriage to Dr. Beach (1885) was the same year Arthur P. Schmidt began publication of her works, initiating a long-lasting and thoroughly documented relationship.<sup>68</sup> Her first four opus numbers were published by Schmidt between 1885 and 1891: Op. 1, a set of four songs, published from 1885-1887; Op. 2, a set of three songs, published from 1887-1891; Op. 3, a cadenza to Beethoven's *Piano Concerto in C minor*, published in 1887; and Op. 4, a *Valse Caprice* for piano, published in 1889. The song, *With Violets*, op. 1 no. 1, appeared under her maiden name, but all subsequent works were signed "Mrs. H. H. A. Beach."<sup>69</sup> These small-form compositions were enough to pique the interest of the Boston musical establishment in Beach as a composer. After the publication of the *Valse Caprice* a reviewer declared, "Mrs. Beach's published works have predisposed us to listen with interest to anything new from her pen."<sup>70</sup> But it would take success in a large-scale musical form before Beach would be taken seriously as a composer.

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<sup>68</sup>For a detailed article documenting the relationship between Beach and Schmidt see Adrienne Fried Block, "Arthur P. Schmidt, Music Publisher and Champion of American Women Composers," in *The Musical Woman: an International Perspective, I, 1984-1985*, edited by Judith Lang Zaimont (New York: Greenwood Press, 1987), 145-176.

<sup>69</sup>Block, "Why Amy Beach Succeeded," 49.

<sup>70</sup>*Ibid.*

## Mass in E-flat, op. 5

### Composition and Early Reviews

Beach began work on the *Mass in E-flat* in 1886 at the age of nineteen, scoring it for SATB soloists, SATB chorus, orchestra and organ. The work was completed in 1889. The piano-vocal score was published by A. P. Schmidt in 1890, at which time Schmidt began sending out review copies of the work to music critics in Boston. Reviews of the work began to appear in Boston news publications. Malcom Ticknor wrote in the *Boston Beacon* on 2 May 1891: "Mrs. Beach's writing has now completely crossed the line which separates dilettanteism [sic] from mastery. First, there stands a full *Mass in E flat*, and then there come three 'Songs of the Sea,' each for two voices."<sup>71</sup> An anonymous review of the *Mass* appeared in the *Boston Transcript* on 23 May 1891: "The study of this work has been an interesting task, and it is cordially recommended to all who care to know what has been accomplished among us in the way of high class composition."<sup>72</sup>

In 1891, Arthur P. Schmidt sent a copy of the *Mass* to Carl Zerrahn (1826-1909), conductor of the Handel and Haydn Society of Boston, hoping to persuade him to perform the work. Zerrahn replied to Schmidt in an undated letter:

Best thanks for your kind note. Mrs. Beach's Mass has much that is pretty and interesting and I shall communicate my opinion about it in the next few days to the President of the H. and H. Society and I have no doubt that we shall produce it during the Winter.<sup>73</sup>

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<sup>71</sup>Percy Goetschius, *Mrs. H. H. A. Beach: An Analytical Sketch* (Boston: A. P. Schmidt, 31-32.

<sup>72</sup>*Ibid.*, 58.

<sup>73</sup>Block, "Why Beach Succeeded," 51.

With the publication of her mass, Beach was becoming more and more prominent as a composer in the Boston musical establishment by the close of 1891. In December of 1891, Elson wrote of her anthem, *O Praise the Lord, All Ye Nations*, op. 7, "Boston at last possesses a female composer of merit able to cope with the large as well as the small forms of musical creation."<sup>74</sup>

### First Performance and Reviews

Beach's *Mass in E-flat* was the featured work on the program of the Handel and Haydn Society's performance of 7 February 1892 with Zerrahn conducting. Soloists were Jennie Patrick Walker, soprano, Mrs. Carl Alves, alto, Italo Campanini, tenor, and Emil Fischer, bass. This was Beach's first large-scale work and it was the Handel and Haydn Society's first performance of music by a woman. The *Mass* was followed on the program by the Beethoven *Choral Fantasia* with Beach as the piano soloist.

There were as many as sixteen reviews of the concert, with commentators writing at length about the new work and finding more to praise than to criticize. The review in the *Boston Times*, 14 February 1892, read:

In brief, the composer has at once placed herself in the foremost rank of American composers, and has amply demonstrated that she is possessed of just such elements of greatness as now in women seem phenomenal, owing to certain artistic conditions and repressions which are rapidly disappearing with advancing civilization.<sup>75</sup>

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<sup>74</sup>Ammer, 77. The anthem was composed for the consecration of Phillips Brooks, D. D., as Bishop of Massachusetts. See Block and Neuls-Bates, 83.

<sup>75</sup>Goetschius, 62-63.

Philip Hale criticized that Beach treated the voices as orchestral instruments, modulated excessively, and used extravagant orchestral effects, but he concluded:

Instead of insisting upon these points it is a pleasure to praise the sincerity of the composer's purpose, to admit gladly the excellencies of the work, and to welcome it as an interesting contribution to the musical literature of the United States presented by a woman of this town.<sup>76</sup>

Reviews of the *Mass* were not confined to the Boston reading public.

Commentaries on the work appeared in other parts of the country, which gave Beach national exposure outside the New England area. The review in the *New York Sun* of 18 February 1892, read:

Boston, February 7.--The Handel and Haydn Society to--night gave the initial presentation of the *Mass in E-flat*, composed by Mrs. H. H. A. Beach of this city. Mrs. Beach is the first woman in America to compose a work of so much power and beauty. Music Hall was packed, and the piece scored a grand success.<sup>77</sup>

Philadelphia's *Book News* in March 1892 contained the commentary:

It is certainly a proud feather in Boston's cap that a woman, a young woman, too, - for Mrs. Beach wrote it before she was out of her 'teens,' --has succeeded in conquering such difficulties of composition as a polyphonic work of that magnitude involves, and producing a masterpiece of beauty and, originality.<sup>78</sup>

Julia Ward Howe, writing for the *Woman's Journal*, claimed Beach's musical accomplishment as a victory for all women. She wrote:

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<sup>76</sup>William Frothingham Bradbury and Courtney Guild, *History of the Handel and Haydn Society, of Boston Massachusetts, Vol. 2: From Its 76th Through Its 119th Season, 1890-1933*, Published in three parts (Boston: A. Mudge, 1911, 1913, 1934; reprint, New York: Da Capo Press, 1979), 17.

<sup>77</sup>*Ibid.*, 61.

<sup>78</sup>*Ibid.*, 63.

It made evident the capacity of a woman's brain to plan and execute a work combining great seriousness with unquestionable beauty. . . . Mrs. Beach is, so far as we know, the first of her sex who has given to the world a musical composition of the first order as to scope and conception.<sup>79</sup>

Amy Beach's *Mass in E-flat* scored a critical success at its premier on 7 February 1892. Although individual sections of the work were performed subsequently, a second complete performance of the work did not occur until ninety years later, on 30 May 1982 at New York University.<sup>80</sup> The *Mass* did, however, put Beach's name in the forefront of the national musical scene in 1892, and launched her career as a gifted woman composer of large-scale musical works.

### ***Eilende Wolken*, op. 18: Beach's First Commission**

Following the premiere performance of the *Mass* in February 1892, and probably as a result of its success, Amy Beach received her first commission. A week after the performance, the contralto soloist for the *Mass*, Mrs. Carl Alves, wrote Beach on 13 February 1892, asking for a grand dramatic aria:

I have spoken continually since my return home, and intended to write and ask you whether you had written anything in form of an aria suitable for my voice--you know how such little, for contralto, with orchestra we have for concert use--A grand dramatic Rec. and Aria--can range from the lower g to high B flat--I would be perfectly delighted to have such from your pen, as you so well understand how to write for the contralto voice.<sup>81</sup>

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<sup>79</sup>Ibid., 60-61.

<sup>80</sup>Block, "Why Beach Succeeded," 51.

<sup>81</sup>Kelton, 25.

In response to Mrs. Alves, Beach composed the scena and aria for contralto and orchestra, *Eilende Wolken, Segler die Lüfte*, op. 18, using text from Schiller's *Mary Stuart*. *Eilende Wolken* was premiered by Walter Damrosch and the New York Symphony Society, with Mrs. Alves as featured soloist on 2 December 1892 in New York City. This was the first work by a woman presented by the New York Symphony Society.<sup>82</sup> A critic for the New York *Sun* praised the aria as "worthy of any but the very greatest composers."<sup>83</sup>

### *Festival Jubilate, op. 17*

#### World's Columbian Exposition of Chicago 1893

The World's Columbian Exposition of Chicago of 1893 was designed as an international celebration of America's ongoing growth and power during the four centuries following Columbus's discovery in 1492. There were to be public exhibitions of progress in the Arts (Music, Architecture, Sculpture, Painting) and in the Industries (Agriculture, Science, Industry, Commerce).<sup>84</sup> Plans began to be formulated for the event as soon as President Benjamin Harrison signed a bill into law on 25 April 1890 naming Chicago as the official site of the World's Columbian Exposition.

#### Theodore Thomas, Director of Music

Music at the fair was to have a prominent position, and eminent orchestral conductor Theodore Thomas (1835-1905) formally accepted the offer of Director of

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<sup>82</sup>Block, "Why Beach Succeeded," 53.

<sup>83</sup>Ibid.

<sup>84</sup>Eden, *Energy and Individuality*, 89.

Music of the Fair "without compensation at the present time" on 18 November 1891.<sup>85</sup>

Thomas had just come to Chicago at the request of wealthy music-lovers in the city, to conduct a newly formed orchestra. His first concert with the new Chicago orchestra was on 17 October 1891. As Director of Music of the exposition, Thomas strove to demonstrate American musical achievement to the world and at the same time acquaint Americans with the musical achievements of other nations. His vast schedule brought symphony orchestras from New York and Boston, choral societies from two dozen American cities, bands such as Sousa's and Gilmore's, the Garde républicaine of France, and the Royal Scottish Pipers.<sup>86</sup> Eminent soloists from Europe and America appeared in concert, and leading composers and conductors were invited from abroad to take part in the musical programs. Thomas strove to include the works of American composers including John Knowles Paine, George W. Chadwick, Arthur Foote, and Edward MacDowell, and Thomas commissioned Paine and Chadwick each to write a short work specifically for the dedication ceremonies of 21 October 1892.<sup>87</sup>

To accommodate these extravagant plans, the exposition was generous in its grants for music facilities: two music buildings were erected, Music Hall and Festival Hall, which together cost over \$230,000. With his authority as Director of Music,

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<sup>85</sup>Ezra Schabas, *Theodore Thomas*, with a Foreword by Lady Valerie Solti (Chicago: University of Illinois Press, 1989), 197.

<sup>86</sup>Irving Sablosky, *American Music*, The Chicago History of American Civilization Series, Daniel J. Boorstin, ed. (Chicago: The University of Chicago Press, 1969), 105.

<sup>87</sup>For the 21 October 1892 dedication ceremonies, Paine wrote *Columbus March and Hymn* and Chadwick wrote *Columbus Ode*.



Thomas moved to put his plans into action, engaging William M. Tomlins (1844-1930), choral director of the Chicago Apollo Musical Club, as his second-in-command, and George F. Wilson, editor of Boston's *Musical Herald*, as executive secretary.<sup>88</sup> This all-male triumvirate was known as the Bureau of Music.<sup>89</sup> Thomas also made the Chicago Orchestra the resident musical group for the fair, augmenting the group to approximately 130 players.<sup>90</sup>

### Board of Lady Managers

The Board of Lady Managers of the World's Columbian Exposition of Chicago was created as a part of the bill (the Springer Amendment) signed into law by President Harrison on 25 April 1890.<sup>91</sup> It was a national group of 115 members, selected by the World's Columbian Commission, and given "general direction and supervision of the representation of women at the Exposition."<sup>92</sup> Specifically, the Board was involved in commissioning designs for a Woman's Building, constructing the building, filling it with arts and handicrafts from the United States and forty-one foreign countries, and producing

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<sup>88</sup>Schabas, *Theodore Thomas*, 197.

<sup>89</sup>Ibid.

<sup>90</sup>Ibid.

<sup>91</sup>Benjamin C. Truman, *History of The World's Fair, Being a Complete and Authentic Description of the Columbian Exposition From Its Inception*, America in Two Centuries: An Inventory, advisory editor, Daniel J. Boorstin (Philadelphia: H. W. Kelley, 1893; reprint, New York: Arno Press, 1976), 167.

<sup>92</sup>Ibid.

concerts of orchestral and chamber music.<sup>93</sup> Bertha Palmer, wife of real estate and hotel magnate Potter Palmer and uncrowned queen of Chicago society, was appointed president of the Board of Lady Managers.

### Commission of *Festival Jubilate*

As early as August 1891 exposition authorities began to plan the Dedication Ceremonies of the World's Columbian Exposition, which would take place on 21 October 1892. Various official activities were planned to take place in the days leading up to the formal dedication of 21 October, and the Board of Lady Managers began to plan their own share of the festivities. On 19 March 1892 Bertha Palmer commissioned Amy Beach to write a work for her Board's section of the dedication festivities in October:

We hold your work as a musician in the greatest admiration and esteem, and are very anxious to have you prepare an original composition which can be rendered at the opening of the Exposition next October.

We should be much pleased to have your mass performed if possible, but would also like some special effort to mark this unusual occasion. If you should feel inclined to compose the music for an ode, we would try to have the words written, for we feel that an effort which would bring laurels to your brow on this occasion would honor not only yourself, but all women.

Our means are somewhat limited so that we have hesitated to make this request, but as I understand that you are not dependent upon your talents for a livelihood, I have felt that there was a greater propriety in making this effort to secure your work, as the demand upon your time would not necessitate pecuniary loss.<sup>94</sup>

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<sup>93</sup>Ann E. Feldman, "Being Heard: Women Composers and Patrons at the 1893 World's Columbian Exposition," *Notes: Quarterly Journal of the Music Library Association* 47 (September 1990): 9.

<sup>94</sup>Bertha Palmer, Chicago, to Amy Beach, Boston, 19 March 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, 12: 564-65.

This was Beach's second major commission, coming just five weeks after the commission of *Eilende Wolken* (13 February 1892). Beach had been recommended to Palmer by George Wilson, editor of Boston's *Musical Herald*,<sup>95</sup> and William Tomlins, choral director of the exposition,<sup>96</sup> both of whom were members of the Bureau of Music. Beach also had previous ties to Theodore Thomas, having performed as piano soloist with his orchestra in Boston in 1885.<sup>97</sup>

Palmer's early plans for her Board's section of the festivities called for a dedication ceremony of the Woman's Building separate from the exposition dedication ceremonies planned for 21 October. Palmer wrote to a Miss Willard on 6 April 1892:

We have been planning the dedication ceremonies in our "white elephant" [Woman's Building] which are to occur on October 18. We are to have, probably, a grand chorus of women's voices, conducted by Mr. Tomlins, a prayer, an orchestral march or overture composed by a woman, two addresses by women, we hope an ode by Mrs. Julia Ward Howe, and a jubilate composed especially for the occasion by Mrs. Beach of Boston.<sup>98</sup>

The realization of these plans for a separate ceremony on 18 October would become more complicated as the dedication ceremonies grew closer.

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<sup>95</sup>Amy Starkweather, Chicago, to Bertha Palmer, Adirondacks, New York, 19 August 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).

<sup>96</sup>Jeanne Madeline Weimann, *The Fair Women*, with an Introduction by Anita Miller (Chicago: Academy Chicago, 1981), 215-216.

<sup>97</sup>Block, "Why Amy Beach Succeeded," 47.

<sup>98</sup>Bertha Palmer, Chicago, to Miss Willard, 6 April 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, 13:33.

### Composition of *Festival Jubilate*

Beach scored *Festival Jubilate* for SSAATTB choir and orchestra on the text of Psalm 100. It was written in six weeks<sup>99</sup> and published by A. P. Schmidt in July 1892. As soon as the score was ready, Beach had it sent to Thomas for perusal. In response to a letter from Thomas, Beach wrote on 12 July 1892:

I will telegraph the publisher at once to send the score to you at Fairhaven. I hope you may receive it tomorrow, for the book-binder has had one week to complete his work. You may rely upon its being forwarded with all possible despatch.<sup>100</sup>

### Removal of *Festival Jubilate* from the 21 October 1892 Ceremonies

By late July 1892, Palmer's original plans for the Woman's Building dedication ceremonies to be held on 18 October in their own building was embroiled in political maneuvering between exposition committees over the issue of time on the official program. The Committee on Ceremonies applied pressure on the Board of Lady Managers to forfeit their original plans for separate dedication ceremonies in the Woman's Building, in order to be a part of the official dedication ceremonies on 21 October, which would be held in the Manufacturers Building. The reason given by the Committee on Ceremonies for the change of plan was fear that the Woman's Building "would not hold the number of people who would want to go in."<sup>101</sup> Because the Woman's Building was a

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<sup>99</sup>Elson, *The History of American Music*, 301. The autograph full-score bears the date June 1892.

<sup>100</sup>Amy Beach, Quissett, Massachusetts, to Theodore Thomas, Fairhaven, Massachusetts, 12 July 1892, Thomas Letters, The Newberry Library, Chicago.

<sup>101</sup>Weimann, 215.

smaller structure, seating capacity would be at a premium, and many official guests would have to be omitted from the invitation lists.<sup>102</sup> Bertha Palmer preferred to have the women's program in the Woman's Building on 21 October because she was very much dismayed by the size of the Manufacturers Building. The structure covered twenty-four acres, was four city blocks long, and was reputedly the largest building in the world.<sup>103</sup> She did not believe that the audience would be able to hear any part of the women's section of the program in the Manufacturers Building, but she relented to the pressure of the Committee on Ceremonies. Palmer wrote on 3 August 1892 to her private secretary Amy Starkweather:

This would do women more honor [than ceremonies held separately in the Woman's Building] but I feel very uncomfortable about any woman getting up there and going through a pantomime performance, which it would be, for it would not be possible for the audience to hear her talk, and I think it would make us rather ridiculous.

I should not consent to do anything myself, and in case this proposal should be adopted, I think it would be better to have a simple musical exercise. We could have Miss Beach's Jubilate, Mrs.[Julia Ward] Howe's Battle Hymn of the Republic, and one or two solos by very fine women artists, and if we have any remarks, they should be made by women trained in public speaking.<sup>104</sup>

Upon consenting to take part in the exposition dedication ceremonies in the Manufacturers Building, Palmer began focusing her attention on negotiating an adequate

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<sup>102</sup>Weimann, 215.

<sup>103</sup>Schabas, *Theodore Thomas*, 201. The platform of the building was said to be as large as the entire Metropolitan Opera House.

<sup>104</sup>Bertha Palmer, Adirondacks, New York, to Amy Starkweather, Chicago, 3 August 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).

amount of time for representation of the Board of Lady Managers on the official program of 21 October. She enlisted Charles Henrotin, a member of the Committee on Ceremonies, to represent the interests of the Board of Lady Managers to the exposition's Council of Administration. The women were originally offered by Harlow N. Higinbotham, President of the Council of Administration, two hours of time on the program of the dedication ceremonies and \$400 toward their expenses.<sup>105</sup>

On 5 August Beach's *Festival Jubilate* became embroiled in the program negotiations as George Wilson from the Bureau of Music suggested to Amy Starkweather that the work could not be performed at the dedication ceremonies. Starkweather relayed to Palmer in a letter:

Mr. Wilson fancies that he [Thomas] will be unwilling to admit another American composition, beside that of Mr. Paine and Mr. Chadwick, on the ground that Mr. Paine and Mr. Chadwick were invited by the Committee on Ceremonies, which is made up of members from the Exposition and from the Commission, and that if he admits another composition by an American composer it will not have been through the invitation of that august body but from what he terms "Ladies' Department" and therefore Mr. Thomas, while he might be willing to consider it, will not change his program.<sup>106</sup>

Starkweather told Wilson that the Board of Lady Managers was vested with the same authority at the exposition as the National Commission, but she reported to Palmer, "He [Wilson] admitted that my argument [about authority] was a strong one, but did not say

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<sup>105</sup>Ibid.

<sup>106</sup>Amy Starkweather, Chicago, to Bertha Palmer, Adirondacks, New York, 5 August 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).

that he agreed with me."<sup>107</sup> Starkweather further relayed to Palmer from Wilson, "it will be impossible to have two hours on the main day devoted to our services; that at the very best the whole performance will be pantomime."<sup>108</sup> Wilson finally offered the women fifteen minutes on the program, estimating that *Festival Jubilate* would take ten minutes and the *Battle Hymn of the Republic* five minutes, a significant reduction from the two hour offer of Higinbotham. Wilson concluded his comments with the inquiry, "will you be satisfied with this recognition of the Lady Managers in the general program?"<sup>109</sup>

From this letter of 5 August, it is apparent that the all-male Bureau of Music outweighed the Board of Lady Managers in musical decisions, and that Theodore Thomas was not about to have a musical work arbitrarily thrust onto his best made musical plans for the dedication ceremonies of 21 October. Starkweather posed one final question to Palmer in conclusion, "Should Mr. Thomas positively refuse to have this "Jubilate" inserted in his program, will it be possible to have it performed at sometime during the opening of the Exposition [May 1893]?"<sup>110</sup>

The pressure on Palmer and the Board of Lady Managers to drop Beach's cantata was unrelenting. On 18 August, William Tomlins, choral director of the exposition and Thomas's second in command in the Bureau of Music, visited Amy Starkweather in the

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<sup>107</sup>Ibid.

<sup>108</sup>Ibid.

<sup>109</sup>Ibid.

<sup>110</sup>Ibid.

offices of the board. Starkweather relayed Tomlins's comments to Palmer in a letter of 19

August 1892:

Mr. Tomlins came to see me yesterday and of his own free will volunteered a criticism of Mrs. Beach's Cantata; he claims that it lacks majesty and breadth, that it will take too long a time for the performance; that it has so many quartets and ruffles--as he calls them--that the Cantata will not be heard in the Building; that he has so much respect for woman and such high ideals of womanhood that he cannot bear to think of the effect that will be produced by this most inferior performance. I listened patiently until he had finished; --I think he talked at least fifteen or twenty minutes--then I asked if he thought that all those who were present would appreciate the difference between Mrs. Beach's Cantata and the rest of the programme; he claimed that that was not the point; the point was, whether as one of the Musical Directors he could approve, and why should we claim for ourselves a particular portion of the time, when the programme included the Exposition Directory and the Commission.<sup>111</sup>

To pressure Palmer into removing *Festival Jubilate* from the program, Wilson had earlier called into question the authority of the Board of Lady Managers. Now Tomlins attacked the cantata on musical terms. Tomlins's attack gradually sank to a gender-based criticism of *Festival Jubilate*. Starkweather further reported to Palmer about the meeting:

. . . I said, as the ladies are to take part in these ceremonies, how can the Cantata be rendered, can you suggest any way? He was somewhat mollified, and said that possibly the grandest part, with the greatest breadth, --and he waived his hands all about over his head--might be grouped together, that is, if by any means they could be brought together and still retain the harmony--then, that would not take so long a time, and possibly it could be rendered; that he would take out all the frills and ruffles and make it one magnificent whole. . . . In his conversation he alluded to Mrs. Beach as a composer of ordinary merit as compared with men, but as a woman, very good. I asked him why she had been recommended to us in such terms of unqualified promise, if she was not a composer of superior excellence. He asked if I knew of any woman in this country who was a Beethoven or Mendelssohn? I asked him if he considered Mr. Chadwick on a par with either of

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<sup>111</sup>Amy Starkweather, Chicago, to Bertha Palmer, Adirondacks, New York, 19 August 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).



the afore-mentioned composers. . . . I simply repeat it to you that you may know Mr. Tomlins [sic] attitude, and because Mr. Wilson recommended Mrs. Beach to us with such extravagant words of praise.<sup>112</sup>

Tomlins attacked Beach's cantata on the grounds that it did not meet the high standards of male composers, that the work was too feminine, and that the work discredited the "high ideals of womanhood." Tomlins also suggested that he could rewrite the work and make it "one magnificent whole." These remarks were all the more ironic coming from one who had recommended Beach so highly to the Board of Lady Managers.<sup>113</sup> Starkweather held out the hope that, "Mr. Thomas will hold a different ground from both Mr. Wilson and Mr. Tomlins."<sup>114</sup> This would not be the case.

Despite the pressure from the Bureau of Music, Palmer continued her negotiations for an adequate amount of time for her board on the dedication ceremonies program with the help of Charles Henrotin, a sympathetic member of the Committee on Ceremonies. Henrotin succeeded in carrying through a resolution in a sub-committee of the Committee on Ceremonies on behalf of the women on 25 August, and visited Starkweather with the news that afternoon. Starkweather wrote to Palmer on 26 August stating the resolution:

Your Sub-Committee recommend [sic] that the Board of Lady Managers be recognized on the official program of Dedicatory Ceremonies, and that they be allowed the space and time for their ceremony, as they may agree with the

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<sup>112</sup>Ibid.

<sup>113</sup>Both Tomlins and Wilson had recommended Beach to the Board of Lady Managers. See fn. 96.

<sup>114</sup>Amy Starkweather, Chicago, to Bertha Palmer, Adirondacks, New York, 19 August 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).

Committee or Departments having in charge the general program, provided such ceremony shall not in any way conflict with the ceremonies already, or to be arranged for.<sup>115</sup>

Starkweather was distrustful and suspicious of these all-male committees, including Charles Henrotin, and stated, "I want to add that I do not like the resolution adopted by the Sub-Committee, for it does not seem to me to mean anything."<sup>116</sup> Starkweather was correct, for though the resolution said that the women should have a definite part in the dedication ceremonies, it further stated that their plans should not conflict with any plans the men might make. The resolution placed the power of program decision firmly in the hands of Thomas and the Bureau of Music. After forging the resolution in the sub-committee, Henrotin suggested to Starkweather that the women, "secure a choral number in the program after consulting with Mr. Thomas."<sup>117</sup> Following Henrotin's visit, George Wilson called on Starkweather on 25 August, inquiring as to whether the women had secured any official recognition on the program. Starkweather wrote to Palmer, "He [Wilson] volunteered some remarks upon Mrs. Beach's cantata, whereupon I took pains to bring in the expressions of high praise which he had given to Mrs. Beach before she had been invited to compose the Jubilate."<sup>118</sup>

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<sup>115</sup>Amy Starkweather, Chicago, to Bertha Palmer, Adirondacks, New York, 26 August 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).

<sup>116</sup>*Ibid.*

<sup>117</sup>*Ibid.*

<sup>118</sup>*Ibid.*

Palmer responded to Starkweather on 30 August, and revealed her disappointment and depression over the continuing battle to secure performance of Beach's *Festival Jubilate*:

*Jubilate*:

The question has become so complicated I think we possibly had better have unofficial opening ceremonies in our own building either in October or May, preferably the latter, as the time is so short and our plans are still undecided, and pay for our music and such necessary expenses as we will incur, ourselves, if the Directory will not help us. . . . I am willing for the Ceremonies Committee to vote us as important a place as they choose, and when they have done their utmost, we can decide if it is desirable for us to accept. The publicity of it is very disagreeable to me, but Mrs. Beach might feel that she was not fairly treated if her cantata was not played at a time when it would be well advertised and made very prominent. I am sorry any of the experts express disappointment with it. . . . I think the Musical Department quite hostile to us under the appearance of the greatest friendship.<sup>119</sup>

On 30 August, the resolution crafted by Henrotin in the sub-committee on behalf of the Board of Lady Managers was officially passed by the Committee on Ceremonies. But in reference to *Festival Jubilate* being included on the program Starkweather wrote, "that they would not increase the program but were cutting it down in length."<sup>120</sup> *Festival Jubilate* was finally dropped from the official program and Starkweather wrote to Palmer on 2 September about the omission of the cantata:

Unquestionably it cannot [be performed]; it was utterly useless to try to overcome the antagonism which both Mr. Thomas and Mr. Tomlins expressed towards it,

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<sup>119</sup>Bertha Palmer, Adirondacks, New York, to Amy Starkweather, Chicago, 30 August 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).

<sup>120</sup>Amy Starkweather, Chicago, to Bertha Palmer, Adirondacks, New York, 31 August 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).

and the unfortunate words pronounced by Mr. Tomlins before those present in the special Ceremonies, had very great weight.<sup>121</sup>

In late September the Committee on Ceremonies announced the program for the dedication ceremonies and the Board of Lady Managers were given eight minutes on the program, only enough time for Palmer to make a speech on behalf of the board and all women represented at the exposition.

#### Exposition Dedication Ceremonies of 21 October 1892

Musical selections appearing on the official program of the dedication ceremonies of the exposition of 21 October 1892 held in the Manufacturers Building included Paine's *Columbus March and Hymn*, Chadwick's *Columbus Ode*, Haydn's *The Heaven's are Telling* (which was omitted during the ceremony because the program was running long), *The Star Spangled Banner*, and Handel's *Hallelujah Chorus*.<sup>122</sup> For the occasion Thomas assembled a choir of 5,700 voices from twenty-four American and eighteen German choral societies, and an orchestra of 190, which was augmented by the Sousa Band, a local band, and a drum corps of fifty.<sup>123</sup> The commissioned works by Paine and Chadwick attracted little attention, while the *Hallelujah Chorus* was the hit of the program.<sup>124</sup> The huge

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<sup>121</sup>Amy Starkweather, Chicago, to Bertha Palmer, Adirondacks, New York, 2 September 1892, Chicago Columbian World's Exposition of 1893, Board of Lady Managers Collection, Chicago Historical Society, outgoing correspondence January-September 1892 (folder 6).

<sup>122</sup>Truman, *History of the World's Fair*, 95ff.

<sup>123</sup>Schabas, *Theodore Thomas*, 201.

<sup>124</sup>*Ibid.*, 202.

Manufacturers Building, with amplification technology still years away, created a musical fiasco, as the musical selections played and sung by the thousands on the stage were lost to all but those closest to the platform. Distances were so great and crowd noise so loud that Thomas had to get the attention of his musical forces with lengthy rolls on the snare drums, and had to cue choral and orchestral entrances by waving his handkerchief.<sup>125</sup> Even Chadwick's *Columbus Ode* was altered for performance, as the quiet second movement (the grandiose score is in three movements) was omitted for fear that it would not be heard.<sup>126</sup>

#### First Performance of *Festival Jubilate* on 1 May 1893

Not to be completely thwarted by the Bureau of Music and the Committee on Ceremonies, Bertha Palmer planned an elaborate ceremony for the official opening of the Woman's Building of the World's Columbian Exposition of Chicago on 1 May 1893, and Beach's *Festival Jubilate* was slated for performance. An advance notice of the event appeared in the *American Art Journal*:

The composers to be represented on the program dedicating the Woman's Building of the Exposition are: Ingeborg von Bronsart, of Weimar, Germany, March for Orchestra; Miss Frances Ellicott, of London, England, Dramatic Overture; Mrs. H. H. A. Beach, of Boston, Mass., "Jubilate," for mixed voices and orchestra, written

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<sup>125</sup>*Ibid.*

<sup>126</sup>Steven Ledbetter and Victor Fellin, "George Whitefield Chadwick," in *The New Grove Dictionary of American Music*, edited by H. Wiley Hitchcock and Stanley Sadie, 4 vols. (London: Macmillan Press Limited, 1986), 1: 385.

for the occasion. . . . A mixed chorus of 300 and orchestra will take part in the program dedicating the Woman's Building.<sup>127</sup>

In anticipation of the concert, Reginald De Koven of *Harper's Weekly* called Beach, "the shining light among American women composers," and also noted:

There certainly seems no adequate reason why women, who have attained eminence in all the other arts, should not compass a like eminence in music; possibly the woman's exposition will succeed in proving that they have already done so.<sup>128</sup>

The opening ceremonies of the Woman's Building on 1 May 1893 was celebrated with performances of three large orchestral works written by women composers and performed by the exposition orchestra. *Festival Jubilate* by Amy Beach was the only commissioned work on the program. The *Grand March* by Ingeborg von Bronsart (1840-1913) was brought to Palmer's attention through a letter from Herr Wermuth, the Reichs-Kommissar for the German contingent at the Exposition.<sup>129</sup> The *Dramatic Overture* by Frances Ellicott (1857-1924), daughter of the Bishop of Gloucester, was written for that city's Three Choirs Festival in 1886.<sup>130</sup> *Festival Jubilate* was the featured work of the ceremonies, appearing last on the program.<sup>131</sup> Beach's *Festival Jubilate* was the only

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<sup>127</sup>"Columbian Exposition Announcement," *American Art Journal* 60 1/2 (22 April 1893): 29.

<sup>128</sup>Reginald De Koven, "Music and Drama," *Harper's Weekly* 37/1897 (29 April 1893): 406.

<sup>129</sup>Feldman, "Being Heard," 13.

<sup>130</sup>*Ibid.*, 7.

<sup>131</sup>Weimann, *The Fair Women*, 255.

large-scale work for chorus and orchestra by an American woman that was performed during the following four months of festivities at the exposition.<sup>132</sup>

The ceremonies took place in the main hall of the Woman's Building, called the Hall of Honor, which was filled with thousands of exhibits for the occasion. The ceremonies were originally not to have been held in the Woman's Building, but in Music Hall.<sup>133</sup> At the last minute, however, Music Hall was found to be unavailable, and thousands of exhibits were piled up and a platform erected in the main hall of the Woman's Building. The program began in the afternoon of 1 May, following the opening ceremonies of the exposition that morning. Thomas's exposition orchestra and the three hundred voice choir, consisting of members of the Apollo Club of Chicago,<sup>134</sup> were amassed at the north end of the Hall of Honor.<sup>135</sup> Ironically, *Festival Jubilate* was conducted by Theodore Thomas, with William Tomlins's chorus singing.

#### Reviews of *Festival Jubilate* in the Press

The performance of *Festival Jubilate* on 1 May 1893 received many favorable reviews in the press. An unsigned review appeared in the *Chicago Tribune* on 2 May 1893:

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<sup>132</sup>Ammer, *Unsung: A History of Women in American Music*, 78.

<sup>133</sup>W. Waugh Lauder, "Music at the World's Fair," *Musical Courier* 26 (10 May 1893): 14.

<sup>134</sup>*Chicago Tribune*, 2 May 1893, 1.

<sup>135</sup>Truman, *History of the World's Fair*, 173.

Mrs. H. H. A. Beach of Boston was the woman chosen to represent America in the music of the ceremonies. She gave a Jubilate for orchestra and chorus, and although the placing of the singers and players was such as to detract from the effectiveness of their efforts, the new work nevertheless succeeded in giving the impression of being dignified and elevated in style, cleverly conceived, and skillfully constructed.<sup>136</sup>

The reference to the ineffective placing of the performers was obviously due to the cramped conditions in the main hall of the Woman's Building, which included numerous exhibits, a chorus of three hundred, an orchestra of over a hundred players,<sup>137</sup> and thousands of guests.<sup>138</sup>

A lengthy review by W. Waugh Lauder, special exposition correspondent, appeared in the *Musical Courier*, 10 May 1893:

No. 3, a Jubilate by Mrs. H. H. A. Beach, of Boston, is thoroughly scholastic, and was the success of the afternoon. Coming immediately after Mrs. Palmer's eloquent appeal for man's sisters it made a deep and satisfying impression and gave an official seal to woman's capabilities in music. The main idea in the work is an austere theme of the nature of an antique tone of the Church. The whole work breathes the spirit of the early classic, enhanced [sic] by a modern intensity of coloring that lends to the otherwise unadorned austerity and asceticism of the thoughts a weighty human sympathy.

The Jubilate reflects infinite credit upon Boston's fair lady muse. The treatment resembles somewhat that given by Chadwick to the Columbian Ode of the dedicatory ceremonies. Well nigh would all be inclined to believe that Mrs. Beach had made her cartoons for this work with George W.<sup>139</sup>

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<sup>136</sup>*Chicago Tribune*, 2 May 1893, 1.

<sup>137</sup>The exact size of the orchestra is unknown, but it was Thomas's exposition orchestra, which was the Chicago Orchestra, whose normal size for exposition musical events was around 130. See fn. 90.

<sup>138</sup>Five thousand invitations had been issued for the ceremonies in the Woman's Building. See Weimann, *The Fair Women*, 246.

<sup>139</sup>Lauder, 14.



Lauder's review contains many positive statements, but in the end it descends to a gender-based criticism of the work, intimating that Beach plagiarized the format of the *Jubilate* from Chadwick's *Columbus Ode* for the exposition. There is further implication that the work was good merely because it copied the form used by a man. Beach could not have plagiarized the format of *Festival Jubilate*, because there is no way that she could have copied any part of Chadwick's *Columbus Ode*, which was premiered on 21 October 1892. Beach's *Festival Jubilate* was published in July 1892, well in advance of the October festivities for which it was originally written.

Such were the realities of musical criticism of works by women composers in the late nineteenth century. The issue of whether women could compose large-scale works was very much alive during this time, and statements pro and con often appeared in the press. Compositions by women composers were often evaluated by the press first in terms of gender, and then in terms of musical elements. Music by women composers was compared to works by other women, not to works by male composers. Women's music was often described by terms as *feminine* or *delicate*, and works by male composers were described as *masculine* or *scholarly*.<sup>140</sup> In his review Lauder also wrote about Ellicott's *Dramatic Overture*, "It is a vigorous and festive opus and it in no wise betrays the feminine touch. As a work of art, however, it merits but little further comment."<sup>141</sup>

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<sup>140</sup>For an in-depth article on gender-based criticism of women composers of the nineteenth century in the United States, see Judith Tick, "Women as Professional Musicians in the United States, 1870-1900," *Yearbook for Inter-American Musical Research* 9 (1973): 95-133.

<sup>141</sup>Lauder, 14.

Despite the intrusion of gender-based criticism in the review by Lauder, Beach's *Festival Jubilate* was a success at the opening ceremony of the Woman's Building, and she was given national and international exposure as a composer of large-scale musical works.

#### Subsequent Performance of *Festival Jubilate*

The only other documented performance of *Festival Jubilate* during Beach's lifetime occurred on 11 April 1898 in New York City. It took place at Carnegie Hall under the auspices of the Manuscript Society, with the choir of Saint Paul's Chapel and Smith Renfield conducting.<sup>142</sup> The concert featured two choral-orchestral works, *Festival Jubilate* by Beach, and the choral symphony *Niagara* by George F. Bristow of New York City, and two orchestral works, *Prologue to the Passing of Arthur* by Arthur Busch of Kansas City, and *Lorna Doone Suite* by Arthur Nevin of Pittsburgh.<sup>143</sup> An unsigned article containing extracts of reviews about *Festival Jubilate* appeared in the *Boston Beacon* following the performance. One review read:

Mrs. Beach's 'Festival Jubilate' was the most interesting and satisfactory. It is laid out on broad lines and is worked out in a thoroughly musicianly way with much contrapuntal skill. The best portions of the work are the opening movement, with its broad, sustained effect, the choral fugue which follows, and the 'Gloria.' In these the music is simple and direct, and really noble and inspiring. No part of the work is uninteresting, and portions, particularly those which are scored for full chorus, organ and brass choir, are exceedingly effective.<sup>144</sup>

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<sup>142</sup>Harold Earle Johnson, *First Performances in America to 1900: Works with Orchestra* (Detroit: Mich.: Published for the College Music Society by Information Coordinators, 1979), 21.

<sup>143</sup>"The Festival Jubilate," *Boston Beacon*, 23 April 1898.

<sup>144</sup>*Ibid.* This review states that an organ was involved in the Carnegie Hall performance, though an organ part is not a part of the full-score.

Another review stated: "There is a certain strength which is far beyond the majority of the works of its class written by Mrs. Beach's masculine compatriots and therefore places the work high up among the list of serviceable church music."<sup>145</sup>

Rupert Hughes and Arthur Elson had nothing but words of praise for *Festival Jubilate* in their book *American Composers*, which was first published in 1900:

Not many living men can point to a composition of more maturity and more dignity than Mrs. Beach's "Jubilate," for the dedication of the Woman's Building at the Columbian Exposition. The work is as big as its name; it is the best possible answer to skeptics of woman's musical ability. It may be too sustainedly loud, and the infrequent and short passages piano are rather breathing-spells than contrasting awe, but frequently this work shows a very magnificence of power and exaltation. And the ending is simply superb.<sup>146</sup>

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<sup>145</sup>Ibid.

<sup>146</sup>Rupert Hughes and Arthur Elson, *American Composers*, rev. ed. (Boston: The Page Company, 1914), 426-427.

## CHAPTER IV

### STRUCTURAL ANALYSIS OF *FESTIVAL JUBILATE*

#### Scoring and Text

*Festival Jubilate* is scored for SSAATTB chorus and a large orchestra of two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, harp, and strings. Because it is a festival piece, Beach calls for the largest orchestra of all her choral-orchestral cantatas. She chose Psalm 100 as the text for the cantata and, following liturgical practice, added a concluding *Gloria Patri*:

- 1 O be joyful in the Lord, all ye lands; serve the Lord with gladness, and come before His presence with a song.
- 2 Be ye sure that the Lord He is God; it is He that hath made us, and not we ourselves; we are His people, and the sheep of His pasture.
- 3 O go your way into His gates with thanksgiving, and into His courts with praise; be thankful unto Him, and speak good of His name.
- 4 For the Lord is gracious, His mercy is everlasting; and His truth endureth from generation to generation.<sup>147</sup>

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now and ever shall be, world without end. Amen.

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<sup>147</sup>*The Book of Common Prayer* (New York: The Seabury Press, 1979), 729-730.

The text setting is predominantly syllabic throughout, as Beach forces the listener to focus on the text. Her choice of a sacred text for a secular occasion must be understood within the context of the age, when noble ideals were considered necessary components in works of art at festive occasions.<sup>147</sup> Beach was always drawn to sacred texts and the spiritual value in music. She would state later, "It [music] is and must be a source of spiritual value. It is not, it falls short of its function as music."<sup>148</sup>

### Thematic Material

The primary theme of the cantata is shown in example 1. Since the main theme of

Ex. 1 Primary Theme of *Festival Jubilate* in Soprano I



the World's Columbian Exposition of Chicago of 1893 was the celebration of the four centuries of growth and prosperity following Columbus's discovery of America in 1492, Beach tried to impart a Gregorian flavor in her choice of the primary theme, employing exclusively step wise motion within a limited range. The symbolism of this chant-like theme was not lost on the first listeners of the cantata. Lauder wrote, "The main idea in

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<sup>147</sup>Eden, "Anna Hyatt Huntington, Sculptor, and Mrs. H. H. A. Beach, Composer," 136.

<sup>148</sup>Brooks, "The How of Creative Composition," 209.

the work is an austere theme of the nature of an antique tone of the church."<sup>149</sup> Elson wrote about *Festival Jubilate*:

As the occasion celebrated in the nineteenth century the enterprise in discovery of the fifteenth, Mrs. Beach felt that her share of the music should in some way represent the union of the two centuries. She therefore selected themes characteristic of Gregorian writing, augmented, harmonized, and orchestrated in the modern style.<sup>150</sup>

It has not been determined whether Beach based the primary theme of the cantata on a pre-existing *cantus firmus*.

A secondary theme occurs in the B section of the cantata, soprano I in m. 271, as seen in example 2. The secondary theme is more elaborate and lyric and appears to be in

#### Ex. 2 Secondary Theme of *Festival Jubilate* in Soprano I



stark contrast to the primary theme. Reducing the secondary theme to its structural tones, however, reveals that it is in fact an elaboration of the primary theme, as seen in example 3.<sup>151</sup>

<sup>149</sup>Lauder, "Music at the World's Fair," 14.

<sup>150</sup>Elson, 301.

<sup>151</sup>Notes in parentheses are considered structural tones of the secondary theme.

### Ex. 3 Structural Reduction of Secondary Theme

271

O go your way in-to His gates with thanks-giv-ing,

### Formal Design of the Cantata

As stated earlier, the cantata is in one continuous movement with clearly defined sections, and designed in a large ternary form. These sections follow closely the four verses of the psalm with the concluding *Gloria Patri*. Graph 1 reveals the formal design and corresponding tonal centers of the cantata.

### The A Section

#### First Sub-Section

The A section is divided into three sub-sections, and all three sub-sections utilize and develop the primary theme. The first sub-section is a *maestoso* introduction to the cantata, outlining the primary theme and major tonal areas. Graph 2 reveals the phrase structure, tonal centers, and cadential strength of the first sub-section. Also shown in graph 2 are the five phrases of the sub-section, based on the four sub-divisions of verse 1 of the psalm, and a repeat of the final sub-division of the verse (beginning in m. 26).

Thematic material and harmonic movement in the first sub-section serve as a blueprint for the entire cantata. The primary theme is introduced in mm. 3-7 in the

Graph 1 Formal Design of *Festival Jubilate*

<b>A</b>			<b>B</b>				<b>A</b>
m. 1	36	70	127	187	271	368	397
p theme	p theme	p theme	new material (transition)		s theme	p theme (retransition)	p theme (s theme)
vs. 1	orchestral	vs. 1 fugue	vs. 2a	vs. 2b	vs. 3	vs. 4	<i>Gloria Patri</i>
<i>Maestoso</i>	<i>Allegro</i>		<i>Molto Moderato</i>	<i>Vivace</i>	<i>Andante</i>	<i>Grave</i>	<i>Allegro con spirito</i>
D: I	I	I-----iv6	b VI	b VI-IV	h III	h III-----V	I



Graph 2 Tonal Centers and Cadential Strength of First Sub-Section of A

<b>A</b>						
m. 1-2	3---7 (2+3)	8---13 (3+3)	14---19 (3+3)	20---25 (4+2)	26--35 (7+2)	
orchestral	O be joyful in the Lord	In the Lord, O be joyful, all ye lands	Serve the Lord with gladness,	and come before His presence with a song,	and come before His presence with a song.	
	IAC	IAC	IAC	DC	PAC	
D:	V7-I	<u>V7-I</u> V	<u>V-I</u> ♯III	V7-vi	V7-I	

soprano I voice. Although soprano I continues with melodic material to the end of this sub-section (m. 34), the primary motive contained in mm. 3-7 remains the chief unifying factor in the cantata. Harmonically the first sub-section moves from I -  $\sharp$ III - I as Beach demonstrates the romantic affinity for mediant modulations. The movement to  $\sharp$ III occurs in m. 19, which is 55% of the way through the first sub-section. This harmonic movement is significant on a deeper structural level, for the cantata itself moves to  $\sharp$ III in the B section, which is 55% of the way through the cantata:

A	B	A	
I	$\sharp$ III	I	
m. 1	271	397	497

### Performance Considerations

The first sub-section is scored for tutti choral and orchestral forces and the texture is thick and homorhythmic. The metronome marking of 66 to the quarter-note is quite slow for the long vocal phrases, four of which conclude with a fermata. A more comfortable pulse is in the range of 72 to the quarter-note. The tessitura of soprano I is extreme, and care must be taken to insure that the sopranos do not dominate the chorus. In mm. 26-31 the soprano part will overbalance the choir and tax the second sopranos, unless some second sopranos are asked to sing the alto I part. One final performance consideration involves the tonic pedalpoint in mm. 1-7. The basses carry this tonic pedal from mm. 3-7, causing the part to be quite static melodically. Pedal point is a stylistic trademark of Beach's music and Merrill found in his study at least one example in every

composition he examined.<sup>152</sup> *Festival Jubilate* is filled with long tonic and dominant pedal points, often found in the bass voice. The bass section must be asked to constantly renew the reiterated pitch with vocal intensity in order to stay in tune, and provide a foundation for the vertical sonorities above.

### Second Sub-Section

The second sub-section of A, beginning in m. 36, is purely instrumental and acts as the true beginning of the cantata, following the slow introduction. It is in the tonic key of D major, with a tonic pedalpoint occurring in the contrabass (and sometimes cello) from mm. 44-69. The section is marked *Allegro*, and this tempo marking continues to the conclusion of the A section.

The second sub-section begins with an introduction of its own, mm. 36-43, as the primary theme is heard in diminution by the horns in mm. 36-38. Following this brief introduction, the sub-section continues in m. 44 like an orchestral fugue, as the primary theme is treated in imitation. Bassoons and cellos present the primary theme as a

#### Ex. 4 Primary Theme as Fugal Subject in Bassoons



fugal subject in mm. 44-48 (the bassoon part is shown in example 4). Clarinets and violas

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<sup>152</sup>Merrill, 58.



in mm. 74-77. The events of mm. 70-77 of the fugue correspond exactly with mm. 44-51 of the second sub-section of A. In m. 78 the pattern of repetition from the second sub-section discontinues. The exposition concludes in m. 90 in the tonic. From mm. 90-94 the subject is heard in augmentation in the soprano voice, and the tonality moves to  $\sharp iii$  (f $\sharp$ ) as the V7/ $\sharp iii$  is reached in m. 93. A picardy third is inserted in m. 94 and the phrase cadences in  $\sharp III$ , to correspond with the harmonic movement of the third phrase of the first sub-section.

The tonality of  $\sharp III$  is reiterated in mm. 95-97 as the same brilliant figure (based on the primary theme) taken from m. 60 is repeated in m. 95. The tonality quickly returns to D major in m. 100 by way of an ascending fourths sequence in mm. 97-100. Following the return of the tonic in m. 100, tonal centers are tonicized in quick succession from mm. 100-114. G major is tonicized in m. 102, e minor (relative minor of G) in m. 106, C major in m. 110, and a minor (relative minor of C) in mm. 111-113. Although mm. 111-113 are in a minor, a picardy third is added in m. 114, so that the cadence occurs in A major, the dominant of D.

As the dominant is reached in m. 114, a long dominant pedalpoint is sustained until the deceptive cadence in m. 126. Stretto entrances of the subject occur in mm. 114-117, and the timpani are heard for the first time in the fugue as the climax of the third sub-section is reached. The fugue ends inconclusively with a deceptive cadence, V7-iv 6/3, in mm. 125-126.

### Performance Considerations

The fugue is straightforward for the chorus and problems arise only in terms of balance between the voices. Second sopranos should be asked to supplement the first alto entrance in m. 80, then switch to the soprano entrance in m. 86. The soprano line beginning in m. 117 has an extremely high tessitura, and the second sopranos should sing the alto line beginning with the stretto entrance in m. 116 to the end of the fugue. This will prevent the soprano line from dominating the chorus, and give the second sopranos relief from the high tessitura.

### The B Section

The first two sub-sections of B act as a transition away from the tonic D major and the joyful exclamation of verse 1 of the psalm (see Graph 1). These two transitory sub-sections act as a contrast to the development of the primary theme which has just occurred, and utilize new melodic material which is not repeated nor developed in any way. Because the harmonic movement is transitory in these two sections, there are long passages of unison singing, and much of the chromaticism is relegated to the orchestra.

#### First Sub-Section

The first sub-section of B begins in m. 127 with a new key signature of two flats and a meter signature of 3/4, under the marking of *Molto Moderato*. Brass and timpani are dropped from the score, and bass clarinet, English horn, and harp are added. This sub-section begins *forte* but quickly decrescendos to the *pianissimo* of the choral entrance in m. 151, foreshadowing the dynamic ebb and flow of the transition. The section does not

begin in the new key, but begins with characteristic modulatory passage work before the true section begins.<sup>153</sup> The tonality of the sub-section is concealed until m. 135 when the V7 of B ♭ is reached, however a definitive cadence in the new key of B ♭ is evaded for some time. From mm. 135-148 a dominant pedal point is sustained in the cello, bass, harp, and bassoon. In mm. 148-149 a vii°7/b ♭ is outlined in the bass clarinet, and the V7/B ♭ returns in m. 151 with the choral entrance.<sup>154</sup>

The chorus enters tutti and in unison in m. 151 with verse 2a of the psalm on the dominant pitch of F. This marks the first occurrence of a phrase or extended section of unison singing for the chorus which, as stated earlier, is a stylistic trait of Beach's choral music. The phrase moves to ♭ VI/b ♭ in mm. 155-158, as Beach confines the majority of the chromaticism to the orchestra and leaves the chorus in unison. In the phrase from mm. 156-159, Beach uses chromaticism as well as dynamics to indicate the climax of the phrase, as the V7/B ♭ is reached in m. 159.<sup>155</sup> From mm. 162-166 the chorus enters in imitation, outlining a vii°7/V, which resolves to a B ♭ 6/4 in m. 167. A weak cadence in B ♭ occurs in m. 171, immediately followed by a harmonic movement to ♭ III (D ♭) in mm. 172-173. The first definitive cadence of the sub-section occurs in m. 175 with an imperfect authentic cadence in B ♭.

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<sup>153</sup>See fn. 59 from Chapter II.

<sup>154</sup>These transitional passages exemplify Beach's affinity for modal mixture.

<sup>155</sup>Merrill, 21. Merrill writes that Beach's method of indicating climax was often with chromaticism.

The first phrase of verse 2 of the psalm is repeated, beginning in m. 176, as the voices enter in imitation and chromaticism immediately leads away from B $\flat$ . The bass line descends chromatically from B $\flat$  in m. 176 to G $\flat$  in m. 180, and a pedal point on G $\flat$  is sustained from mm. 180-183, as a cadence in C $\flat$  is expected. The harmonic progression from mm. 184-187, which leads from C $\flat$  back to B $\flat$ , is C $\flat$  6/3 - Ger+6/B $\flat$  - V7 - I. The imperfect authentic cadence in B $\flat$  in m. 187 marks the conclusion of the first sub-section of B.

### Performance Considerations

The first sub-section of B begins homorhythmically with a long unison phrase for the chorus, but quickly moves to imitative entrances for the voices and chromatic vocal lines. Intonation will be a problem for the chorus in mm. 163-166 on the vii 7/V in b $\flat$ , and in the highly chromatic phrases of mm. 176-187. Phrases are long, and endurance will be a problem for the chorus in this sub-section, especially from mm. 176-187. In contrast to the straightforward style of the A section, this sub-section contains many opportunities for rubato within the individual phrase. Care must be taken to follow closely the many dynamic markings which occur in the score and which help to define the two climaxes in this first sub-section: in m. 167 on the B $\flat$  6/4 chord, and in m. 183 on the C $\flat$  6/4 chord.

### Second Sub-Section

The second sub-section begins in m. 187 with a contrasting *Vivace* marking and the addition of brass, which have not been heard since the end of the fugue, to the orchestral sound. It begins in the key of B $\flat$  and continues the function of transition. The



chorus enters in m. 190 proclaiming verse 2b of the psalm in unison, "We are His people and the sheep of His pasture." This is a more extended section of unison singing for the chorus from mm. 190-208 than was heard in the first sub-section. Immediately the B $\flat$  triad is turned into a V7/E $\flat$  in m. 190 and E $\flat$  is tonicized in m. 193. The key of B $\flat$  returns in m. 195 but as the chorus enters in m. 198 the tonality is in a state of flux. From mm. 198-210 there begins a stepwise descent in the bass line that leads from B $\flat$  in m. 198 to g minor in m. 210. The V of g is reached at the end of the phrase in m. 215 but a definitive cadence in g minor is evaded. A cadential formula in g minor appears eminent in m. 219 as the chorus sustains an enharmonically spelled Ger+6/g. This augmented sixth chord leads unresolved, however to a vii $^\circ$ 7/V in b $\flat$  in m. 221, and a Ger+6/b $\flat$  in m. 222, which tonicizes b $\flat$  minor in m. 223. The next phrase ends in m. 228 on a vii $^\circ$ 7/g and a cadential formula in g minor begins. As a Ger+6/g is reached in mm. 235-236 and the V7 in m. 237, Beach once again mixes modes beginning in m. 238, and the second sub-section is brought to a conclusion with a perfect authentic cadence in G major. This sub-section is marked by a gradual buildup of harmonic tension which is finally relieved with the cadence in m. 238.

### Performance Considerations

One difficulty arises for the chorus in this second sub-section. The unison phrases which begin in m. 190 and m. 198 seem simple as one studies the score. They are very difficult to tune, however, and the beginning pitch of these two phrases can be quite difficult to discern for the chorus. The phrase in m. 190 begins on the pitch B $\flat$  for the

chorus but the orchestra is sounding A  $\flat$ . This beginning pitch of the first phrase is problematic for the chorus, but is easily learned with some repetition in rehearsal because the tonality of B  $\flat$  has been firmly established in m. 187. The beginning pitch of the second phrase in m. 198 poses the same problem with D to be sung by the chorus and C sounding in the orchestra. This pitch in m. 198 is much more difficult for the chorus to discern because the tonality at this time is in a state of flux, and the chorus inevitably will want to sing the C with the orchestra.

The tessitura for the tenors and basses is extreme in the phrase from mm. 210-215, and some second tenors could be used to supplement the upper range of the basses in this particular phrase. The phrase from mm. 218-224 is extremely long and intonation will be a problem for the chorus to progress from the Ger+6/g in m. 219, to the vii $^{\circ}$ 7/V in B  $\flat$  in m. 221, and the Ger+6/B  $\flat$  in m. 222, before arriving at the B  $\flat$  6/4 of m. 223.

### **Third Sub-Section**

The third sub-section of B begins with its own introduction of modulatory passage work, and statements of the secondary theme before the true section begins. The brass are once again dropped from the orchestral sound (their use occurring mainly at the beginning of the second sub-section). Just as the primary theme was heralded by the horns in the short introduction of the second sub-section of A, so Beach chooses to introduce the secondary theme with the first horn in mm. 239-243. The introduction to the third sub-section of B overlaps the final cadence of the second sub-section in mm. 239-241. The introduction to the third sub-section occurs from mm. 239-270, and various key centers

are tonicized as the tonality moves from G major to F major. With the *Andante* marking in m. 263, the V7 of F major is reached, and a long dominant pedal is sustained until the perfect authentic cadence in m. 271.

The goal of the entire B section is the third sub-section, which has a ternary form design, shown in Graph 3, and a full-blown secondary theme that undergoes repetition and development. The third sub-section utilizes verse 3 of the psalm, which contains many opportunities for text-painting. Beach capitalizes on the pictorialism of the text, "O go your way into His gates with thanksgiving," crafting a secondary theme (based on the primary theme) which, after beginning with three repeated pitches, "goes its own way" with the leap of a sixth. The text is also treated in a fugato style in the chorus as all the voices "go their own way."

The *a* section occurs from mm. 271-288, with a three part women's chorus treating the secondary theme in imitation. It begins in the tonic key of F major but quickly moves to the dominant (C major) in m. 288. A repeat of the *a* section begins in m. 289 with the men's voices. Women's voices are added in m. 292, denying the men a complete section of their own, but the repetition is exactly that of the first statement of *a*. The dividing cadence of the repeat of *a* is in m. 299 in the key of A  $\flat$ , and the section concludes in the key of E  $\flat$  in m. 306. The repeat of *a* is one measure longer (m. 307) than the first statement.

The *b* section is brief, and begins in E  $\flat$  in m. 308 with an inverted statement of the secondary theme sounding in the cellos and basses. The chorus enters in unison on the second half of verse 3 and f minor is quickly tonicized in m. 312. A dominant

Graph 3 Formal Design of Secondary Theme Area

B

<i>a</i>	<i>a</i>					<i>b</i>	<i>a</i>	Coda					
m. 271	279	288	289	297	306	308	312	328	336	340	348	356	367
	IAC	PAC		PAC	IAC			IAC	DC	PAC	IAC	IAC	
F: I	V7-I	$\frac{V7-I}{V}$	$\frac{I}{V}$	$\frac{V7-I}{b\text{ III}}$	$\frac{V7-I}{b\text{ VII}}$	b VII - - i		V7-I	$\frac{V7-6}{V\ 4}$	V7-I	V7-I	V7-I	I

prolongation in f minor begins in m. 320, and the mode is changed to F major in m. 321.

A restatement of the secondary theme in the tonic begins in m. 324, and the return of *a* occurs in m. 328 with the imperfect authentic cadence in F major.

The return of *a* is harmonic rather than thematic, and shorter than the first two statements. The final *a* concludes with the perfect authentic cadence in the tonic in m. 340. A coda follows in mm. 342-367, with text repetition and a reiteration of the tonic key, as the third sub-section draws to a quiet conclusion.

### Performance Considerations

The third sub-section of B is obviously the section of the cantata that prompted William Tomlins to accuse the cantata of having "too many ruffles and quartets," and led him to offer to cut the work in order to "make it one magnificent whole." His comments were probably due to length of the third sub-section of B combined with the lyric romanticism of the secondary theme. The metronome marking of 120 to the eighth-note must be taken literally, and the section must be conducted in six, otherwise the secondary theme will lose its lyric romanticism and sound too hurried. Problems may arise in this section with the balance of the men's parts. Depending on the strength of the first tenor section, the extreme tessitura of the tenor I part may justify the addition of the second altos occasionally. Phrases within the sub-section where altos may be used to strengthen the first tenors include the exposed entrance of m. 289, in mm. 300-305 where the tenor line often crosses the alto line, in mm. 318-321 and mm. 332-334 for the same reason, and the extreme tessitura of mm. 348-352. These balance changes must be handled judiciously

so that the addition of altos into the tenor sound does not drastically alter the brilliant tone quality of the tenors within the texture of the male voices. High baritones can help balance the tenor II part in mm. 348-364. The bass line, especially on the low f pedal point from mm. 358-364, is too low for most baritones to sing and sustain, and their help is needed in the tenor II part.

#### **Fourth Sub-Section**

The fourth sub-section of B, marked *Grave*, serves as a retransition to the overall tonic key of D major. The text is verse 4 of the psalm, and the tool of retransition is the primary theme. The basses intone the primary theme in mm. 368-370, and the chorus and brass respond with a tutti outburst which reaffirms F major. The basses again intone the primary theme in mm. 374-375 and the tutti response progresses to the V of d minor. A long dominant pedalpoint begins in m. 380 as the chorus sings the most extended passage of unison choral writing in the cantata, and chromaticism is primarily confined to the orchestra. This long dominant pedal is filled with modal mixture, as Beach vacillates constantly between d minor and D major. There is never any doubt aurally, however that with the continual sustaining of the dominant pitch, the home key of D major is imminent.

#### **Performance Considerations**

The fourth sub-section poses many intonation problems for the chorus with the numerous phrases of unison singing. Phrases which are difficult for the chorus to tune include the unison phrase for the basses in mm. 368-370, the unison phrase for the men in mm. 374-376, and the long unison passage for the chorus in mm. 381-396. Second

spornos will find it difficult to sing the C♯ at the end of their phrase from mm. 377-379, and be in tune with the first tenors (this particular phrase is much easier for the first tenors). Chromaticism is a problem in general for the chorus from mm. 386-389, moving from the B ♯ to the B ♭.

### The Final A Section

The final A section is preceded by an eight measure introduction, mm. 397-404, which begins *Allegro con spirito* in the tonic key signature, and continues the dominant pedalpoint of the retransition. The primary theme sounds immediately in the introduction from the trumpets and trombones in mm. 397-398, signaling the return of A.

The return of A begins in m. 405 as an exact repetition of the first sub-section of the beginning A section, with the time signature transformed to 3/4. The thick, homorhythmic texture of the chorus and the voice leading are virtually identical to the first statement of A in mm. 3-32. Every two measures of the final A coincides with one measure of the first sub-section of the first A section as shown in Graph 4. The two measure pattern breaks down only in mm. 449-450 (which correspond to m. 25 and m. 26 respectively). The two measure pattern resumes with mm. 451-452 (which coincide with m. 27).

In the final A section, the primary theme is once again heard in the soprano I part, but as a means of further recapitulation, the secondary theme is sounded throughout the section. The secondary theme occurs after the cadence in D major in the violins in

Graph 4 Harmonic Structure of Concluding A Section

A									
Introduction				Expansion				Coda	
m. 397-404	405	413	425	437	449	461	462 - - - - -	477	478-497
	(3)	(7)	(13)	(19)	(25)	(32)			
orchestral	Glory be to the Father						world without end		Amen
		IAC	IAC	IAC	DC			PAC	
D: V- - - - -	I	V7-I	<u>V7-I</u> V	<u>V-I</u> ♯III	V7-vi	I 6/4		V7-I	I



mm. 413-416, after the move to the dominant in mm. 426-428 in the horns, and one final time, at the beginning of the expansion, in mm. 462-464, in the flutes and violins.

Expansion occurs in m. 462 as the I 6/4 is reached, and the text "world without end" is graphically portrayed in a fugato style in the voices, and a continuous stream of chromaticism. The harmonic progression of mm. 462-477 is quite vivid and filled with modal mixture, as e minor is tonicized in m. 466, and d minor in m. 468. The expansion moves to E $\flat$  in mm. 471-472 and a cadence is expected in m. 473. The V7/E $\flat$  in m. 472, however is an enharmonically spelled Ger+6 in D, as the phrase moves to I 6/4 in the tonic in m. 473, and the climax of the phrase in m. 475. The final A section concludes with the perfect authentic cadence in the tonic in m. 477. A short coda rounds out the cantata as the chorus sings "Amen," and the primary theme sounds one last time in the trumpets in mm. 481-485.

### **Performance Considerations**

The final A section poses the same performance problems for the chorus as the first sub-section of A, with extreme tessituras for soprano I and tenor I. The phrase from mm. 450-456 should be sung by first sopranos only, and second sopranos should be allowed to sing the alto line. The soprano line will overbalance the chorus otherwise, and the melodic interest in the alto line, which forms a duet with the tenors, must be heard at that point. A similar situation occurs in the soprano part in the expansion in mm. 462-477, where second sopranos could be relieved of the high tessitura and allowed to supplement the alto line.

The chromaticism inherent in the expansion from mm. 462-477 poses many intonation problems for the chorus. Chromaticism and consequently intonation are problems especially with the parallel sixth chord sequence of mm. 469-470, and the evaded tonicization of E $\flat$  in mm. 471-472, which moves to a cadential 6/4 chord in the tonic in m. 473. At the beginning of the learning and rehearsal process of this expansion, the chorus should be allowed to hear the chord progression first from the keyboard so that the singers can become acclimated to the rapidly changing tonal centers.

### Conclusion

Even though *Festival Jubilate* is an early choral work by Amy Beach (completed when she was twenty-four years old) and her first work of the cantata genre, it reveals a highly competent composer successfully handling the formal and developmental processes involved in a large-scale musical composition. Beach's process of unifying a large multi-sectional choral work such as *Festival Jubilate* through tonality and thematic material within the framework of a ternary design is not an innovative architectural plan, but it does reveal skill and maturity for so young a composer, and it provided a successful formal plan which she would return to again and again in the cantata genre. With the international exposure of the successful premiere of Beach's first commissioned choral work, *Festival Jubilate*, in May 1893, she launched a long and fruitful career as a composer of extended choral-orchestral works, which established her as America's first outstanding woman composer of choral music.

## CHAPTER V

### PERFORMING EDITION OF *FESTIVAL JUBILATE*

#### Sources

The autograph full score of *Festival Jubilate* and the published piano-vocal score, which is out of print and in the public domain, were used to produce a new piano-vocal edition.<sup>156</sup> A microfilm copy of the autograph full score which bears the date June 1892, Boston, Massachusetts, was obtained from the Spalding Library of the New England Conservatory in Boston, Massachusetts with the assistance of Jean A. Morrow, Director of Libraries. The MacDowell Colony, Inc. is the holder of the copyright to the manuscript full score of *Festival Jubilate*. A microfilm copy of the piano-vocal score which was published in 1892 by the Arthur P. Schmidt Company of Boston was obtained from Summy-Birchard, Inc., a division of Warner Brothers Publications Inc., of Secaucus, New Jersey, with the assistance of Judi Gowe. Summy-Birchard controls the copyrights of the Arthur. P. Schmidt Company.

A piano-vocal score of *Festival Jubilate* is being produced for two reasons: (1) producing both a full score and piano-vocal score is well beyond the scope of this project; and (2) the piano-vocal edition is in the public domain, whereas the manuscript full score is not. With the availability of a legible and corrected piano-vocal score, a

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<sup>156</sup>See Appendix B for letters of permission.

choral-orchestral performance of the cantata can be mounted. The orchestral parts are housed in the Performance Library of the New England Conservatory, Rob Olivia, Librarian, and are available on a rental basis. A microfilm copy of the manuscript full-score can be obtained from the Spalding Library, Jean A. Morrow, Librarian.<sup>157</sup>

### Procedures

When discrepancies existed between the published piano-vocal score and the manuscript full score, the manuscript full score was taken as the definitive version. No manuscript piano-vocal score could be located for examination or comparison in these matters. No correspondence between Beach and Arthur P. Schmidt during the months of June and July 1892, which might shed light on the proofreading of the piano-vocal score, could be located.<sup>158</sup>

In producing the new piano-vocal score bar lines were broken between the choral staves in accordance with current editorial procedures, and measure numbers were added at the beginning of each new system. Rehearsal letters from the manuscript full score were also added to the piano-vocal score to aid in rehearsals with chorus and full orchestra.

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<sup>157</sup>Scores and orchestral parts for all the choral-orchestral cantatas of Beach can be obtained from the New England Conservatory.

<sup>158</sup>Searches for correspondence between Beach and Schmidt concerning the proofreading of the piano-vocal score were made in Special Collections, The University of New Hampshire Library, Durham, N.H.; the Arthur P. Schmidt Collection in the Music Division of the Library of Congress, Washington, D.C., (correspondence between Beach and Schmidt from 1900-1944); and Summy-Birchard Inc., which holds no corporate correspondence of A. P. Schmidt for this period.

### Corrections to the Piano-Vocal Score

Table 2 reveals the corrections made to the piano-vocal score from the manuscript full score in chronological order according to measure number.

Table 2 List of Corrections to the Piano-Vocal Score of *Festival Jubilate*

MEASURE	CORRECTIONS
31:	split stem on beat 1 (D) of bass voice
53:	C ♭ in piano right hand, not C ♯
89:	quarter-rest on beat two of tenor voice
97:	A ♯ in piano right hand, not A ♭
216:	F ♭ courtesy accidental in alto voice
217:	C ♭ in piano left hand beginning on the second half of beat one, not beat two
239:	<i>Piu Lento</i> appears with the new metronome marking
263:	metronome marking ♩=120
287:	dotted quarter-note in soprano I voice at the beginning of measure
306:	decrescendo marking in soprano II voice and alto voice
322-323:	D ♭ in tenor I voice, not D ♭
338:	decrescendo marking in tenor I voice
370:	quarter rest in bass voice on beat four
389:	a fourth beat (which was omitted in the earlier edition) was added to the piano left hand, repeating the chord of beats two and three of the measure, and remaining consistent with the rhythm of m. 387, m. 390, and m.391; this is the rhythm of the horns and trumpets in the full score
432:	crescendo marking added to piano staff in keeping with the full score
442:	A ♭ courtesy accidental in piano left hand
468:	C ♯ (octave) in piano right hand on beat three, not C ♭

The most glaring discrepancy between the published piano-vocal score and the manuscript full-score occurs with the metronome marking of m. 263 (as revealed in Fig. 1 and Fig. 2). The metronome marking from the full score (♩=120) is obviously the correct marking for the 6/8 time signature, because in 6/8 time the traditional unit of pulse is either an eighth-note or a dotted quarter-note, not a quarter-note. Furthermore, the

Fig. 1 Piano-Vocal Score (1892) of *Festival Jubilate* m. 263

20

cre - scen - do poco a poco  
 marcato  
 Andante.  $\text{♩} = 120$   
*pp*  
*p dolce.*  
 SOPRANO I.  
 SOPRANO II. O go your way.... in . to His  
 ALTO.  
 TENOR I.  
 TENOR II.  
 BASS.  
*pp*  
*dolce.*  
*con Pedale.*  
 APS. 4040 = 21



tempo would be too frantic for the secondary theme area if the pulse were 120 to the dotted-quarter note.

Other minor corrections which have been made to the to the piano-vocal score for consistency include: (1) m. 41, a half-rest added to piano left hand; (2) m. 123, roll added to piano left hand to be consistent with m. 125; and (3) mm. 495-496, rolls added to piano left hand to be consistent with mm. 491-493.

The writer does not agree with many of the piano pedal markings found in the 1892 piano-vocal score. The original pedal markings, however have been retained in the new piano-vocal edition. Since there is no manuscript piano-vocal score from 1892 to compare with the published edition, it must be assumed that the original piano pedal markings reflected the wishes of the composer (it must be remembered that Beach was a renowned concert pianist). Modern conductors, in collaboration with their accompanists, can edit these original pedal markings as they deem appropriate for their own performances of the work which involve piano accompaniment.

### **New Piano-Vocal Edition**

The new piano-vocal edition of *Festival Jubilate* begins on the following page.



# FESTIVAL JUBILATE

Amy Cheney Beach  
(1867-1944)

**Maestoso**  $\text{♩} = 66$

**SOPRANO**

**ALTO**

**TENOR**

**BASS**

**PIANO**

*f*

*pesante*

O be joy - ful.

O be joy - ful.

O be joy - ful.

O be joy - ful.

O be joy - ful.

*f*

*pesante*

*And.* \*

**SOPRANO**

**ALTO**

**TENOR**

**BASS**

**PIANO**

joy - ful in the Lord, in the Lord, O be

joy - ful in the Lord, in the Lord, O be

joy - ful in the Lord, in the Lord, O be

joy - ful in the Lord, in the Lord, O be

joy - ful in the Lord, in the Lord, O be

*f*

*And.* \*

*V*

*V*

*And.* \*

10

*mf*

joy - ful, joy - ful all ye lands: serve the

*mf*

joy - ful, joy - ful all ye lands: serve the

*mf*

joy - ful, joy - ful all ye lands: serve the

*mf*

joy - ful, joy - ful all ye lands: serve the

10

*mf*

joy - ful, joy - ful all ye lands: serve the

*mf*

joy - ful, joy - ful all ye lands: serve the

*mf*

joy - ful, joy - ful all ye lands: serve the

*mf*

joy - ful, joy - ful all ye lands: serve the

15

Lord with glad - ness, with glad - ness serve — the

Lord with glad - ness, with glad - ness serve — the

8 Lord with glad - ness, with glad - ness serve — the

15 Lord with glad - ness, with glad - ness serve — the

15

Red.

19

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "Lord, \_\_\_\_\_ and come be - fore His". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Lord, \_\_\_\_\_ and come be - fore His

Lord, \_\_\_\_\_ and come be - fore His

Lord, \_\_\_\_\_ and come be - fore His

Lord, and come be - fore, be - fore His

19

Red. \* Red. \*

23

Four vocal staves and a piano accompaniment. The lyrics are: "pres - ence with a song, and come be -". The piano accompaniment continues with the same eighth-note bass line and chords.

pres - ence with a song, and come be -

pres - ence with a song, and come be -

pres - ence with a song, and come be -

pres - ence with a song, and come, and

23

Red. \*

21

*ff*

fore — His pres — ence — with a

*ff*

fore, and come be — fore His pres — ence, His

*ff*

fore, come — be — fore, be — fore His

*ff*

come be — fore, — be — fore His

22

*ff*

Allegro  $\text{♩} = 126$ 

38 **A**

41 *tr* *Reo. # Reo. #* *p* *marcato*

45 *poco marcato il melodia*

48 *poco* *Reo. #* *Reo. #*

52 *cre -* *- scen -* *- do* *Reo. #* *Reo. #* *Reo. #* *Reo. #*

55 *Reo. #* *Reo. #*

[illegible]

[illegible]

75

joy - ful in the Lord, all ye lands, all ye lands, be joy - ful

75

joy - ful in the Lord, all ye lands, be joy - ful

79

*mf*

O be joy-ful in the Lord, all ye

joy-ful all ye lands, O be joy-ful in the Lord, all ye

lands, be joy-ful in the

79

*poco cresc.*

83

*mf*

lands, all ye lands, be joy-ful joy-ful in the Lord, O be

all ye lands, be joy-ful all ye lands, be

Lord, in the Lord, all ye lands,

83

*mf*



87 *cresc.* *f*

joy - ful in the Lord, all ye lands, all ye lands, serve the

joy - ful in the Lord, all ye lands, serve the

8 joy - ful in the Lord, in the Lord, serve the

O be

*cresc.* *f*

marcato

91

Lord with glad - ness, serve the

Lord with glad - ness serve the

8 Lord with glad - ness, serve the

joy - ful in the Lord, in the Lord, all ye

91

94

Lord. \_\_\_\_\_

Lord. \_\_\_\_\_

Lord. \_\_\_\_\_

lands. \_\_\_\_\_

brilliant

220. \*

97 C

serve the Lord, all ye lands, serve the Lord, and come be -

serve the Lord, all ye lands, serve the Lord, and come be -

mf p

mf p

101

*cresc.* *f*

joy - ful in the Lord, all ye lands, serve the Lord, and come be -

*cresc.* *f*

fore, be-fore His pres - ence, come be fore His pres - ence

*cresc.* *f*

fore His pres - ence with a song, come be - fore His pres -

*mf* *f*

Come be - fore His pres - ence with a

101

*cresc.* *f*

105

*f*

fore His pres - ence, come be -

with a song, *f*

ence, come be - fore *f* His

song, with a song, come be -

105

*p* *mf* *f*

*And.* *mf* *f*

108

fore *f* His pres - ence with a song, come be -

come be - fore, come be - fore, come be -

pres - ence with a song, come be - fore, be -

fore, be - fore His pres - ence.

108

*f*

*Red.* #

112

fore, be - fore His pres - ence with a song,

fore His pres - ence with a song, *sempre f*

fore His pres - ence with a song, *sempre f* O be

O be joy - ful in the

112

*sempre f*

*Red.* #

116 *sempre f*

*sempre f* come be - fore, be - fore His presence

serve the Lord with glad - ness, come be - fore, His pres - ence, come be -

joy - ful in the Lord, all ye lands, come be - fore His presence

Lord, the Lord, all ye lands, and come be -

116

*And. \** *And. \**

121 *ff*

with a song, with a song, *ff<sup>a</sup>* song.

fore His pres - ence, with a song, *ff<sup>a</sup>* song.

with a song, with a song, *ff<sup>a</sup>* song.

fore His pres - ence with a song, with a song, a song.

121 *pesante ff*

*And. \** *And. \**

127 **D** Molto moderato  $\text{♩} = 90$

*f* *p* *ben legato* *pp*

*Red.* \*

133

*cantabile* *Red.* \*

140

*espressivo* *pp*

147

*pp*

151 *pp* *poco a poco cresc.*

Be ye sure that the Lord \_\_\_\_\_ He is God, \_\_\_\_\_ that the

*pp* *poco a poco cresc.*

Be ye sure that the Lord \_\_\_\_\_ He is God, \_\_\_\_\_ that the

*pp* *poco a poco cresc.*

Be ye sure that the Lord \_\_\_\_\_ He is God, \_\_\_\_\_ that the

*pp* *poco a poco cresc.*

Be ye sure that the Lord \_\_\_\_\_ He is God, \_\_\_\_\_ that the

151

*poco a poco cresc.*

*Red.* \* *Red.* \*

157 *f*

Lord He is God! \_\_\_\_\_

*f*

Lord He is God! \_\_\_\_\_

*f*

Lord He is God! \_\_\_\_\_

*f*

Lord He is God! \_\_\_\_\_

157 *f*

*Red.* \* *Red.* \*

162

It is

It is He,

It is He, it is He,

It is He, it is He,

162

Red. \*

166

He, it is He that hath

it is He that hath made us,

that hath made us, that hath

that hath made us,

166

Red. \*



160 *mf* *p*

made *dim.* us, it is He that hath made

that hath made us, hath made

made us, hath made

*p* *dim - in - u - en - do*

it is He that hath made

160 *dim.* *p*

173 *piu dim.* *pp*

us, and not we our - selves,

*piu dim.* *pp*

us, and not we our - selves,

*dim.* *pp*

us, that hath made us,

*pp*

us, hath made us, *dolce*

173 *piu dim.* *pp*

*Red.* \* *Red.* \* *Red.* \*

176 *p* cre - - - seen -

be ye sure that the Lord

*p* cre - - - seen -

be ye sure that the Lord

*mf*

be ye

be ye sure

176

Red. \*

Red. \*

Red. \*

Red. \*

180 -- do

He is God, that the Lord,

-- do

He is God, it is He that hath

*crsac.*

sure that the Lord is God, the

-- do

that the Lord He is God, it is

180

*tr*

Red. \*

Red. \*

154 *dim - - in - - u - - en - - do* **E Vivace**  $\text{♩} = 120$

that the Lord He is God;

*dim - - in - - u - - en - - do*

made us, and not we our - selves;

*dim - - in - - u - - en - - do*

Lord He is God;

*dim - - in - - u - - en - - do*

He, it is He that hath made us;

154 *dim.* **Vivace**  $\text{♩} = 120$

*p f*

*Red. \**

155 *f*

we are His

*f*

we are His

*f*

we are His

*f*

we are His

155

*f*

*Red. \**

191

peo - ple.

peo - ple.

peo - ple.

peo - ple.

191

Reo. \* Reo. \* Reo. \*

194

con fuoco

194

198

we are His peo - ple.

we are His peo - ple.

we are His peo - ple.

we are His peo - ple

198

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

202

*sempre f*

and the sheep, the

*sempre f*

and the sheep, the

*sempre f*

and the sheep, the

*sempre f*

and the sheep, the

202

*Red.* \* *Red.* \* *Red.* \*

205

sheep of His pas

sheep of His pas

sheep of His pas

sheep of His pas

205

Ped. \*

Ped. \*

208

ture.

ture.

ture.

ture.

208

Ped. \*

Ped. \*



219

*dimin.*

Lord He

*dimin.*

Lord He

*dimin.*

Lord He

*dimin.*

Lord He

219

*poco a poco*

*Ad.* \*

222

is God;

is God;

*p*

is God; it is

is God;

222

*dim - in - u -*

*- en - do*

*p*



225 *p* that hath made us, and not  
*p* it is He that hath made us, and not  
 He that hath made us, and not we  
*p* that hath made us and not  
 225 *pp* *dim.*

230 *pp* we our - selves; we are His peo - ple,  
*pp* we our - selves; we are His peo - ple,  
*pp* our - selves; we are His peo - ple,  
*pp* we our - selves; we are His peo - ple,  
 230 *pp* *ped.*

236

and the sheep of His

and the sheep of His

and the sheep of His

and the sheep of His

236

239 **F** Piu Lento  $\text{♩} = 120$

pas - ture.

pas - ture.

pas - ture.

pas - ture.

239 Piu Lento  $\text{♩} = 120$

*pp*

243

*cresc.*

249

*pp*

*cre - scan - do*

*poco a poco*

*marcato*

255

260

*G Andante*  $\text{♩} = 120$

*f*

*mf*

264

*dim -*

*- in -*

*- u - en - do*

258 *p dolce*

O go your way — in - to His

258 *pp* *dolce* *tr*

*con Pedale*

The image shows a musical score for a voice and piano ensemble. The voice part consists of six staves labeled SI, SII, A, TI, TII, and B. The piano part is at the bottom. The score is in G major (one sharp) and 4/4 time. The lyrics are "O go your way — in - to His". The piano part includes performance markings such as *pp* (pianissimo), *dolce* (softly), *tr* (trill), and *con Pedale* (with pedal). The score is numbered 258 at the beginning of both the voice and piano parts.

273

gates with thanks - giv - ing, and in - to His

*p dolce*

O go your way — in - to His gates with thanks-

273

The image displays a musical score on page 105, starting at measure 273. The score is written for a vocal part and piano accompaniment. The vocal staves are in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "gates with thanks - giv - ing, and in - to His" and "O go your way — in - to His gates with thanks-". The piano accompaniment includes a section marked *p dolce* (piano, dolce). The bottom system shows a piano solo with arpeggiated chords and flowing sixteenth-note passages.

277

courts, His courts with praise; go your

*p dolce*

O go your way in - to His gates with thanks - giv -

giv - ing, thanks - giv - ing,

277

281

*cresc.* *piu cresc.*

way, ——— with thanks - giv - ing, go your way in - to His

*cresc.* *piu cresc.*

ing. with thanks - giv - ing, go your way in - to His

*cresc.* *piu cresc.*

with thanks - giv - ing, go your way in - to His

281

*cresc.*

285 *f*

gates, in - to His gates with thanks -

*f*

gates, in - to His gates with thanks -

*f*

gates, go your way with thanks -

285 *f* *dimin.*



288 **H**

giv - ing.

giv - ing.

giv - ing.

*p dolce*

O go your way in - to His

288 *pp*

The musical score is for a voice and piano piece. The top system consists of four staves. The first three staves are for voices, each with the lyrics 'giv - ing.' and a fermata. The fourth staff is for a solo voice part with the lyrics 'O go your way in - to His' and a 'p dolce' marking. The bottom system is a piano accompaniment with a 'pp' marking, featuring a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The score is in B-flat major and 4/4 time.

291

*p dolce*

go your way in - to His

gates with thanks - giv - ing.

*p dolce*

O go your way in - to His gates with thanks -

291

294 *p*

with \_\_\_\_\_ thanks -

courts \_\_\_\_\_ with praise; \_\_\_\_\_

and in - to His courts \_\_\_\_\_ His courts with

O go your way \_\_\_\_\_ in - to His

giv - ing, and in - to His courts \_\_\_\_\_ with

294

297

giving  
thanks giving  
praise, go your way  
gates with thanks giving  
praise, in to His gates with thanks

297

300 *mf*

go your way, ———

*mf* go your way, ——— *mf* with

*cresc.* go your way in - to His

*mf* with thanks - giv - ing; *cresc.* go your way in - to His

*mf* with thanks - giv - ing; *cresc.* go your way in - to His

giv - ing.

300 *mf* *cresc.*

303

O go your way with thanks -

praise, go your way with thanks -

gates, in - to His gates with thanks -

gates, in - to His gates with thanks -

gates, in - to His gates with thanks -

gates, in - to His gates with thanks -

go your way with thanks -

303

308

I

way,

*pp*

giv ing;

*pp*

giv ing;

giv - ing.

giv - ing.

giv - ing.

308

*pp*

*cresc.*

*marcato*

The musical score is for page 115, measures 308-315. It consists of vocal staves and piano accompaniment. The vocal lines are in G major and 4/4 time. The lyrics are 'way, giv ing;' and 'giv - ing.' The piano accompaniment includes a 'cresc.' marking and a 'marcato' section. The score is written in G major and 4/4 time.

309

be thank -

be thank -

be thank -

be thank -

be thank -

309

be thank -



311

ful un - to Him,

ful un - to Him,

ful un - to Him,

ful un - to Him,

ful un - to Him,

ful un - to Him,

311

The musical score consists of six vocal staves and a piano accompaniment. The vocal parts are arranged in two groups of three. Each vocal staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'ful un - to Him,' are written below each vocal staff. The piano accompaniment is located at the bottom of the page, starting at measure 311. It features a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The piano part includes various musical notations such as eighth notes, sixteenth notes, and chords.

313 *dim.* *p*

un - to Him be

*dim.* *p*

un - to Him be

*dim.* *p*

un - to Him be

*dim.* *p*

un - to Him be

*dim.* *p*

un - to Him, be

*dim.* *p*

un - to Him, be

313 *dim. - in - u -*

315

*pp*

thank - ful, and

*pp*

thank - ful and speak ——— and

*pp*

thank - ful and

thank - ful

*pp*

thank - ful, and speak ——— and

*pp*

thank - ful, and speak

315

- an - do

*pp*

318

speak good of His Name, speak

speak good of His Name, speak good

speak good of His Name, speak good of His

speak good of His Name, speak

speak good of His Name, of His Name,

good of His Name, speak

318

322 *piu dim.* *pp* *poco cresc.*

good of His Name, be

*piu dim.* *pp* *poco cresc.*

speak good of His Name, be

*piu dim.*

Name,

*piu dim.* *pp* *poco cresc.*

good of His Name, be

*mf*

be thank - ful un - to

*piu dim.* *pp* *poco cresc.*

good of His Name, be

322 *piu dim.* *pp*

good of His Name, be

322 *piu dim.* *pp*

326

thank - ful un - to Him,

thank - ful un - to Him,

*p* *mf* *cresc.*

be thank - ful, thank - ful

thank - ful un - to Him,

*cresc.*

Him, be thank - ful un - to

*cresc.*

thank - ful, be thank - ful un - to

328

7

329 *mf* be thank - ful,

*mf* be thank - ful, be

un - to Him, be thank - ful, and

*mf* be thank - ful,

Him, be thank - ful, be

Him, be thank - ful, be

329 *cresc.*

332 *f*

thank - ful, and speak

*f* thank - ful, and speak

*f* speak - good, speak good, speak

*f* be thank - ful, speak

*f* thank - ful, and speak good

thank - ful un - to Him, speak

332 *f* *tr*

The musical score consists of seven vocal staves and a piano accompaniment. The vocal staves are arranged in two systems of four staves each. The piano accompaniment is at the bottom. The lyrics are written below the vocal staves. The piano part includes a trill (tr) in measure 332.



335

good of His Name, speak good of His

good of His Name, speak good of His

good of His Name, speak good of His

good of His Name, and speak good of His

of His Name.

good of His Name, speak good,

335

*tr*

*dim.*

339

*p*

Name, of His Name, speak *p*

Name, speak *p*

*p* of His Name, speak *p*

Name, of His Name, speak

*p* of His Name, *p*

— of His Name, *p*

339

*p* *pp*

342

good \_\_\_\_\_ of His Name. \_\_\_\_\_ be thank - ful

good \_\_\_\_\_ of His Name. \_\_\_\_\_ be thank - ful

good \_\_\_\_\_ of His Name. \_\_\_\_\_ be thank - ful

342

340 *pp* un to Him, *pp* un to Him, *pp* un to Him, *p* be *p* be thank - ful *p* be thank - ful

346 *p*

340

thank - ful un - to Him, and  
un - to Him, be thank - ful, and  
un - to Him, be thank - ful, and

340

Gua

353

and speak \_\_\_\_\_

and speak \_\_\_\_\_

dim. speak \_\_\_\_\_ and speak \_\_\_\_\_ good of His Name, be

dim. speak \_\_\_\_\_ and speak \_\_\_\_\_ of \_\_\_\_\_ His Name, be

dim. speak \_\_\_\_\_ and speak \_\_\_\_\_ of \_\_\_\_\_ His Name, be

353

dim. pp

357 *pp*

and speak good of

and speak good of

and speak and speak good

thank - ful, and speak good of

thank - ful, and speak, and speak good

thank - ful un - to Him, and speak

357

361

*rit.*

His Name.

*rit.*

His Name.

*rit.*

of His Name.

*rit.*

His Name.

*rit.*

of His Name.

*rit.*

good of His Name.

361

*rit.*

*pp*

8va-1

2do.



365

The musical score is divided into two systems. The first system contains six staves: five treble clefs and one bass clef. The second system contains two staves: one treble and one bass clef. Measures 365 and 366 show active notation in the piano part, while measures 367 show sustained notes with fermatas in all staves.

365

[illegible]

[illegible]

380

*p* *cresc.*

S for the Lord is gra - cious, His mer - cy is

A *p* *cresc.*

T for the Lord is gra - cious, His mer - cy is

B *p* *cresc.*

for the Lord is gra - cious, His mer - cy is

380

*p* *cresc.*

*Red.* \* *Red.* \* *Red.* \*

385

*f*

ev - er - last - ing, and His truth, His

*f*

ev - er - last - ing, and His truth, His

*f*

ev - er - last - ing, and His truth, His

385

ev - er - last - ing, and His truth, His

*f*

*Red.* \* *Red.* \* *sempre con Pedale*

360 *dim.* *p*

truth en - dur - eth, en - dur - eth from ge - ne -

*dim.* *p*

truth en - dur - eth, en - dur - eth from ge - ne -

*dim.* *p*

truth en - dur - eth, en - dur - eth from ge - ne -

*dim.* *p*

truth en - dur - eth, en - dur - eth from ge - ne -

360 *dim.* *p*

truth en - dur - eth, en - dur - eth from ge - ne -

363

ra - tion to ge - ne - ra - tion.

ra - tion to ge - ne - ra - tion.

ra - tion to ge - ne - ra - tion.

ra - tion to ge - ne - ra - tion.

363

397 **K** Allegro con spirito ♩ = 120

397 **Allegro con spirito** ♩ = 120

*f* *brillante*

401

401

*f* *brillante*

*Red.* \*

405

*f*

Glo - ry, Glo -

*f*

Glo - ry, Glo -

*f*

Glo - ry, Glo -

*f*

Glo - ry, Glo -

405

*f*

*con Pedale*

408

ry, Glo - ry be to the

ry, Glo - ry be to the

ry, Glo - ry be to the

ry, Glo - ry be to the

408

411

Fa - ther.

Fa - ther.

Fa - ther.

Fa - ther.

411

*marcato*

415

and to the Son, to the

and to the Son, to the

and to the Son, to the

and to the Son, to the

415



419

Son, and to the

Son, and to the

Son, and to the

Son, and to the

419

423

Ho ly Ghost;

Ho ly Ghost;

Ho ly Ghost;

Ho ly Ghost;

423

427 **L**

*p* As it was  
*p* As it was  
*p* As it was in the be -  
*p* As it was in the be -

431 *mf* in the be - gin - ning, is now, and  
*mf* in the be - gin - ning, is now, and  
gin - ning, is now, and  
gin - ning, is now, and

435

ev - er shall be,

ev - er shall be,

ev - er shall be,

ev - er shall be,

435

ev - er shall be,

439

is now, and

is now, and

is now, and

is now, and

439

is now, and

443

ev - er shall be,

443

ev - er shall be,

ev - er shall be,

ev - er shall be,

447

world with - out end, is

world with - out end,

world with - out end,

world with - out end,

447

world with - out end,

451

now, and ev

is now, and ev

is now, and ev

is now, and ev

451

455

er, is now, and

er, is now, is now, and ev - er

er, and ev

er, is now, and

455

450 **M**

ev - er shall be,

shall be, world with - out

er shall be, world with - out end.

ev - er shall be, world with - out end, is

450

*sempre f* *marcato*

465

world with - out end, world with - out end, is

end, is now, and ev - er shall be,

is now, and ev - er shall be,

now, and ev - er shall be,

465

*8va* *8va*

460

now, now, and now, and ever ever and

469

473

ever shall ever shall be, world with out shall be, world with out

482

477

be. A -

be. A -

end. A -

end. A -

483

*ff*

men, A - men.

*ff*

men, A - men.

*ff*

men, A - men.

*ff*

men, A - men.

483



488

488

491

8va

2do

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## APPENDIX A

### THE CHORAL WORKS OF AMY CHENEY BEACH

Following is a listing of the published choral works of Amy Cheney Beach. It is arranged chronologically according to performance medium in the following order: extended choral-orchestral works, sacred mixed chorus, secular mixed chorus, women's chorus, and men's chorus. Opus number, publisher, and date of publication are given for each composition.

Key to abbreviations: APS, Arthur P. Schmidt Co.; CCB, C. C. Birchard and Co.; GS, G. Schirmer, Inc.; Gray, H. W. Gray Co.; HHE, Hinds, Hayden and Eldridge; JC, John Church Co.; JF, J. Fischer and Brother; OD, Oliver Ditson Co.; SB, Silver Burdett and Co.; TP, Theodore Presser Co..

#### Extended Choral-Orchestral Works

Mass in E-flat, op. 5	APS	1890
Festival Jubilate, op. 17	APS	1892
The Minstrel and the King (Rudolph von Hapsburg), op. 16 (men)	APS	1894
The Rose of Avontown, op. 30 (women)	APS	1896
Sylvania A Wedding Cantata, op. 46	APS	1901
The Sea-Fairies, op. 59 (women)	APS	1904
The Chambered Nautilus, op. 66 (women)	APS	1907
The Canticle of the Sun, op. 123	APS	1928
Christ in the Universe, op. 132	Gray	1931

#### Sacred Mixed Chorus

O Praise the Lord, All Ye Nations, op. 7	APS	1891
Choral Responses, op. 8/1-3	APS	1891
Nunc dimittis		
With Prayer and Supplication		
Peace I Leave with You		
Bethlehem, op. 24	APS	1893
Alleluia, Christ is Risen, op. 27	APS	1895
Peace on Earth, op. 38	APS	1897
Help Us, O God, op. 50	APS	1903
Service in A, op. 63a-e	APS	1905-1906
Te Deum		
Benedictus		
Jubilate Deo		

Magnificat		
Nunc dimittis		
Thou Knowest, Lord, op. 76	GS	1914
All Hail the Power of Jesus' Name, op. 74/1	GS	1915
Canticles, op. 78/1-4	GS	1916
Bonum est, confiteri		
Deus misereatur		
Cantate Domino		
Benedic, anima mea		
Te Deum in F, op. 84	TP	1922
Constant Christmas, op. 95	TP	1922
I Will Lift Up Mine Eyes, op. 98	TP	1923
Benedictus es, Domine, op. 103/1	OD	1924
Benedictus, op. 103/2	OD	1924
Let This Mind be in You, op. 105	JC	1924
Lord of the Worlds Above, op. 109	OD	1925
Around the Manger, op. 115	OD	1925
Benedicite omnia opera Domini, op. 121	APS	1928
Communion Responses, op. 122	APS	1928
Kyrie		
Gloria tibi		
Sursum corda		
Sanctus		
Agnus Dei		
Gloria		
Four Choral Responses, op. 133	JF	1932
Hearken Unto Me, op. 139	APS	1934
Evening Hymn: the Shadows of the Evening Hours, op. 125/2	APS	1936
Lord of All Being, op. 146	Gray	1938
I Will Give Thanks, op. 147	APS	1939
<u>Secular Mixed Chorus</u>		
Song of Welcome, op. 42 (chorus and orchestra)	APS	1898
A Song of Liberty, op. 49 (chorus and orchestra)	APS	1902
A Hymn of Freedom, op. 52	APS	1903
Panama Hymn, op. 74/2 (chorus and orchestra)	GS	1915
Shena Van, op. 56/4	APS	1919
The Year's at the Spring, op. 44/1	APS	1927
The Moonboat, op. 118/1	SB	1929
Who has Seen the Wind, op. 118/2	SB	1929
Juni, op. 51/3	APS	1931
May Eve, op. 86	SB	1933
Three School Songs, op. 94	HHE	1933

The Greenwood, op. 110	CCB	1933
We Who Sing have Walked in Glory, op. 140	OD	1934

### Women's Chorus

The Little Brown Bee, op. 9	APS	1891
Three Flower Songs, op. 31/1-3	APS	1896
The Clover		
The Yellow Daisy		
The Bluebell		
Three Shakespeare Choruses, op. 39/1-3	APS	1897
Over Hill, over Dale		
Come unto these Yellow Sands		
Through the House Give Glimmering Light		
Only a Song, op. 57/1	APS	1904
One Summer Day, op. 57/2	APS	1904
Indian Lullaby, op. 57/3	OD	1904
Fairy Lullaby, op. 37/3	APS	1907
The Year's at the Spring, op. 44/1	APS	1909
The Candy Lion, op. 75/1	GS	1915
Dolladine, op. 75/3	GS	1915
Juni, op. 51/3	APS	1917
Shena Van, op. 56/4	APS	1917
Dusk in June, op. 82	GS	1917
Far Awa', op. 43/4	APS	1918
Wouldn't that be Queer, op. 26/4	APS	1919
The Lord is my Shepherd, op. 96	TP	1923
Peter Pan, op. 101 (cantata with piano accompaniment)	TP	1923
Ah, Love, but a Day, op. 44/2	APS	1927
Around the Manger, op. 115	OD	1929
Drowsy Dream Town, op. 129	APS	1932
This Morning Very Early, op. 144	APS	1937
Pax nobiscum	Gray	1944

### Men's Chorus

A Song of Liberty, op. 49	APS	1917
Shena Van, op. 56/4	APS	1917
Te Deum in F, op. 84	TP	1923
Sea Fever, op. 126/1	APS	1931
The Last Prayer, op. 126/2	APS	1931
When the Last Sea is Sailed, op. 127	APS	1931

# APPENDIX B

## LETTERS OF PERMISSION

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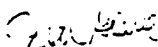
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